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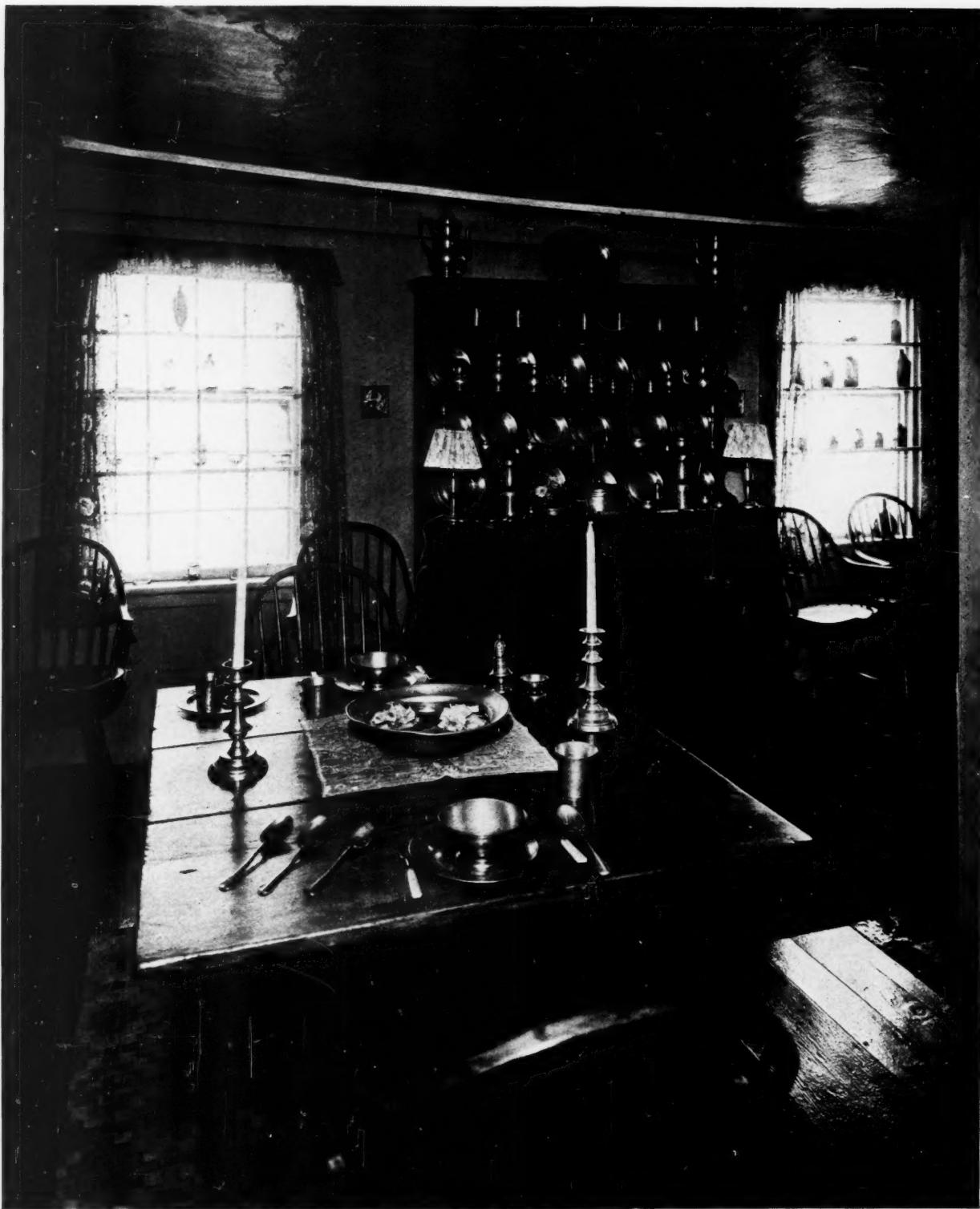
SEPTEMBER, 1925



ENGLISH TANKARD :: LONDON DATE LETTER OF 1658-59 ::
DECORATION ADDED BETWEEN 1670 AND 1695 :: MARKED "I.A."

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



AN ARRANGEMENT OF EARLY AMERICAN FURNITURE IN THE PEWTER ROOM OF THE KING HOOPER MANSION

THE general public — or that part of it possessed of some antiquarian and historical tastes — is invited to inspect the restored King Hooper Mansion at Marblehead, furnished throughout in rare examples of the household equipment of the past, so placed as to facilitate the study not only of individual items but of their arrangement.

I. SACK

Marblehead & Boston, Mass.



ONEIDACRAFT, Inc.

Early American Furniture



ROWING appreciation of the character and quality of early American furniture and its English prototypes has awakened a demand for such furniture for public and private household use beyond possibility of supply from accumulations of the past.

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Authenticity of design implies two considerations: first, that the period reproductions shall not be marred by those anachronistic details, either of pattern or proportion, which many designers introduce by way of fancied improvement; second, that the models followed shall be not merely early in type, but excellent of their kind. Authenticity in design may be accomplished only by well trained craftsmen working under supervision which is historically expert.

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LORD CORNWALLIS WHEN VICEROY OF INDIA
A SUPERLATIVE EXAMPLE OF PAINTING ON GLASS

THIS PICTURE IS ONE OF A COLLECTION OF OVER TWO HUNDRED EXAMPLES OF THE CHINESE, INDIAN, MALAY, JAPANESE, ENGLISH, FRENCH AND EARLY AMERICAN USE OF THIS CURIOUS AND OFTEN BEAUTIFUL TECHNIQUE, WHICH ORIGINATED IN THE EAST AND WAS INTRODUCED INTO EUROPE BY CHIPPENDALE. LANDSCAPES, STILL-LIFES, FLOWER PIECES, DECORATIVE PANELS, RELIGIOUS SUBJECTS—BOTH CHRISTIAN AND BUDDHIST—FANCY HEADS AND PORTRAITS ARE INCLUDED. AMONG THE LATTER, IN ADDITION TO EUROPEAN NOTABLES, ARE FOUND WASHINGTON, LAFAYETTE, HENRY CLAY AND OTHER AMERICAN FIGURES.

THE HOUSE WITH THE BRICK WALL
 J. B. KERFOOT ANNIE HAIGHT KERFOOT
 FREEHOLD, NEW JERSEY

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is very much more than having access to a list of makers' touches.

IT CONSISTS

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is attributable to the fact that it is the only book on pewter which discusses such ear marks and clearly illustrates them. The price of NATIONAL TYPES OF OLD PEWTER is still \$3.00, but it is subject to early advance as the edition nears exhaustion.

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USUALLY
GRACEFUL.



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Small Mahogany Chest*

*"A Good Antique is a
Good Investment"*

Dorothy O. Schubart

INCORPORATED

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NEW YORK

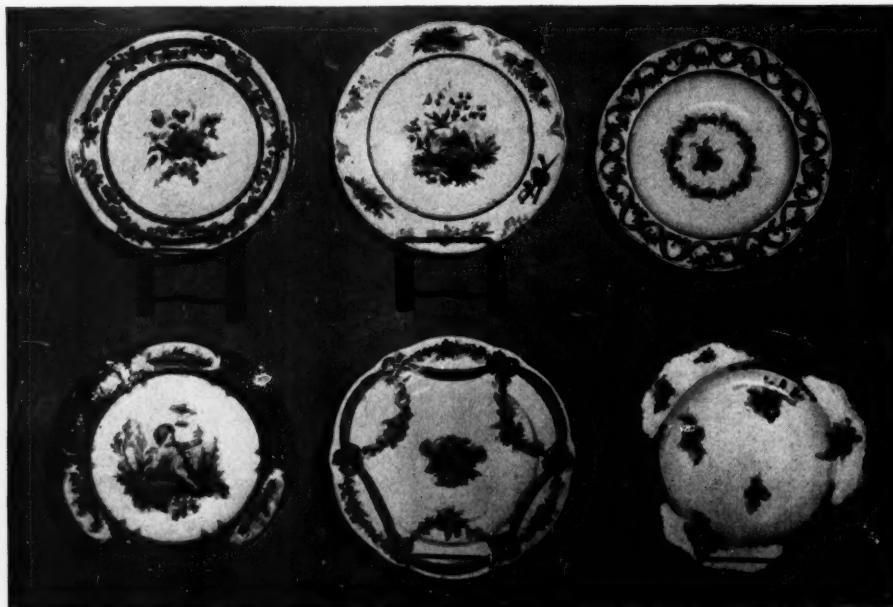
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ILLUSTRATED

1. Sèvres (c. 1790).
One of a dozen
odd plates of
similar period.

2. Sèvres (c. 1790).
One of a dozen
matched plates
with bird decora-
tions and sports
border.

3. Sèvres (c. 1750).
One of a dozen
in true Louis XV
style: wreaths
of pink roses
with blue ribbon
border.



ILLUSTRATED

4. Sèvres (c. 1760).
One of nine
plates bordered
in dark blue and
gold, with bird
medallions.
Each centre a
putto differently
employed.

5. Sèvres (c. 1750).
One of a dozen
odd plates.

6. Sèvres (c. 1760).
One of a dozen
odd plates of
similar period.

EIGHTEENTH CENTURY PLACE PLATES :: ODD AND MATCHED SETS

FOR place plates, fine old porcelain brings rare distinction to the table. Whether they be in matched sets or in carefully collated groups of single specimens, such plates are almost equally desirable. My collections of 18th century porcelain have been chosen with the idea of their actual utilization by a discriminating clientele. Hence they include sets and services of great beauty and in remarkable variety.

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of 17th and 18th Century Art Objects.

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with a great many recent additions, es-
pecially in the way of Anglo-American
china and lustre ware.

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Branch shop at
26 East 55th Street
UNDER JOSEPH KOOPMAN



*Fine Adam Painted
Urn Wine Cooler*

J. CORKILL

460 NEW CHESTER ROAD, ROCK FERRY
Birkenhead, England

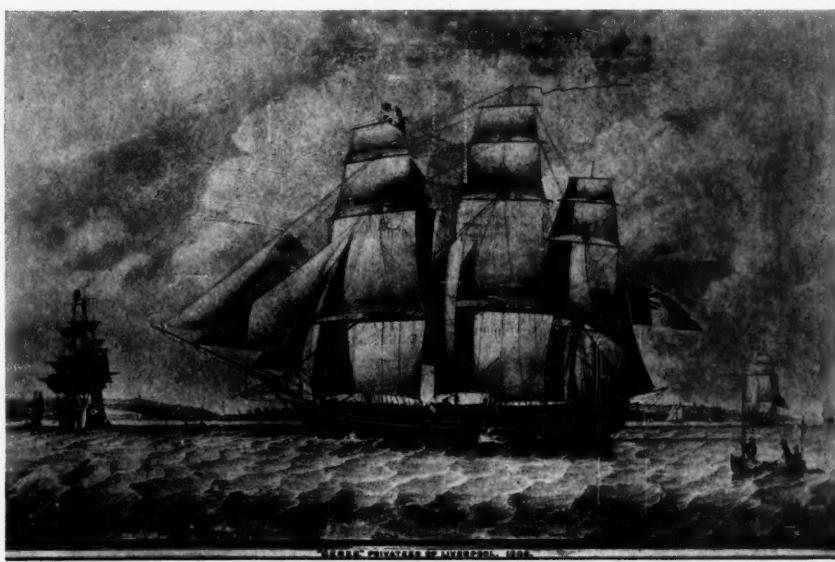
10 minutes from Liverpool, 20 minutes from Chester :: CABLES: *Antiques, Birkenhead* :: TELEPHONE: *Rock Ferry, 198*

RECENT purchases include an exceptionally fine Chippendale period mahogany snap-top table on carved pillar and tripod with paw feet, the top having a beautifully shaped edge and a finely fretted gallery. A similar table has an octagonal top surrounded by a beautiful turned-spindle gallery, on a fluted pillar and tripod. This table has not been repolished, and is a wonderful color.

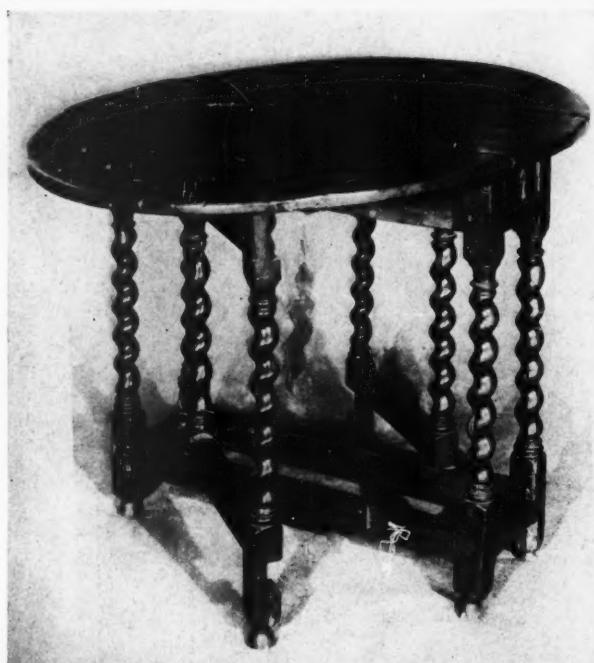
I have also acquired lately a number of sets of Sheraton, Hepplewhite and Chippendale period chairs, and some very fine armchairs.

I am still buying all the Phyfe period furniture I see, and have some good pillar and block dining tables, sets of chairs, settees, and the like.

The illustration is of an oil painting by R. SALOMON, showing three views of the Privateer *Ceres*, in the River Mersey. In the background is pictured part of old Birkenhead. The painting is initialed and dated R. S., 1808, and the frame is inscribed *Ceres, Privateer of Liverpool, 1808*. I have several other interesting ship pictures in stock.



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JACOBEAN GATELEG TABLE (c. 1680)

An oak table with curiously twisted legs. Characteristically an English seventeenth century type. It is charming in proportions, beautifully mellowed, and in good condition.

*The ROSENBACH COMPANY
273 MADISON AVENUE, New York 1320 WALNUT STREET, Philadelphia*

AND invitation and an advertisement are much alike. Each has the power to arouse expectation: and in each case the outcome—in either disappointment or satisfaction—is dependent upon the quality of entertainment provided and the interest of the guests themselves. My advertisements are addressed primarily to those purchasers of things antique who seek acquisitions of excellence, and who appreciate the necessity of expert assistance for both discovery and selection.

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NEW YORK CITY

*Carver chair.
Unusual
turnings
(c. 1650)*

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The Rosenbach collections are comprehensively representative of all the noted periods, not only in the distinguished pieces of old furniture to be seen, but in the decorative objects and fabrics of the times.

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I AM glad to announce the opening of a New York office at 2 West 47th Street, Room 507, where I shall be better able to fill the requirements of my clients.

I will show here new colorings in my now famous old ship wall paper and linens, bedroom papers of simple, quaint design, and some charming early American papers never before shown.

HARRIET BRYANT

2 WEST 47TH STREET, NEW YORK CITY

and

NEW MILFORD, CONNECTICUT

On the State Road to Kent and the Berkshires



THEY ARE CROSSING THE ATLANTIC

THE three pieces of pottery pictured above are very rare and unusual and in perfect condition. They illustrate ships that crossed the Atlantic one hundred years ago. OLD GLORY is in colors and proudly flies from the masthead. These were purchased by me on my journey to Europe, and are now crossing the Atlantic with me.

At the same time I have also purchased some extremely fine antique furniture, silver, glass and a collection of over 700 fine specimens of old lustre, including a number of tea services. Part of these goods have arrived, the remainder will soon be through the Custom House, after which they will all be on view at my Galleries.

LOUIS JOSEPH
381 Boylston Street
BOSTON, MASS.

It is never possible to be sure in advance as to the relative demand for a given issue of ANTIQUES.

In planning the size of each edition, present subscribers are first taken into account and allowance is made for the requirements of that increasing number of new subscribers who wish to obtain back numbers sufficient to complete at least a volume.

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ANTIQUES

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Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, *Treasurer*

News stands are supplied only as they order without privilege of return.

One month all calculations are fulfilled. The next will develop a post-publication demand which sweeps the shelves clean. And late requests for copies to fill gaps in private files may not be met.

And the moral of that is: become a subscriber and remain so.

The magazine ANTIQUES is the only magazine published by ANTIQUES, INC., and is in no way connected with any other publication.

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WELCOME HOME—

HOME again from Vacation Land,
Antiquing trips with Treasure Trove,
Again, by our own Hearthstone we stand
Home Again! Welcome Home!

Greater than ever is the inspiration and charm of
EARLY AMERICAN ANTIQUES
for home furnishings as they are shown in the

Katharine Willis Antique Shops

TWO large houses filled to overflowing with real old-time treasures for the home, as well as for the collector. Among special items may be mentioned: fine corner cupboards, including a curly maple one; also curly maple footstool with ball feet; a pair of bellows; very old pine daybed, quaintest old thing you ever saw; some rare sawbuck tables and hutch tables; mahogany console tables suitable for radio sets; warming pan, dated 1775; silhouettes; samplers, a very rare and beautiful three mold glass vase; and, in the language of the auction posters "Many other items too numerous to mention."

A cordial invitation to visit these shops is extended

KATHARINE WILLIS

321 Boston Post Road, PORT CHESTER, N.Y.

(Twenty miles from New York City)

272 Hillside Avenue, JAMAICA, LONG ISLAND

(Twenty minutes from Broadway)



PRINTED CHINTZ

In browns and greens, relieved by touches of ochre yellow. It represents Zachary Taylor directing one of the battles of the Mexican war, probably Buena Vista, February, 1847. Size 25 inches by 18 inches.
Owned by Mrs. O. A. Fanning.

ANTIQUES

A MAGAZINE for *Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS*

Volume VIII

SEPTEMBER, 1925

Number 3

The Editor's Attic

Speaking of Labels

As far back as July 1922, *ANTIQUES* published a note on Barnard Cermenati, picture frame and looking glass manufacturer of Newburyport, Massachusetts. In October of the same year the Attic exhibited one of Cermenati's mirrors and quoted its label—which was affixed to the back of the piece—in full.

More recently W. W. Bennett of New Bedford has forwarded a copy of a Cermenati label taken from a fine early nineteenth century mirror in his possession.

In this latter instance, however, we are probably dealing with another man of the same name. The Newburyport artificer was, apparently, a Barnard Cermenati. The Boston label reads as follows:

Ladies' Needlework Fram'd and Glaz'd in Neatest Manner
CERMENATI & MON FRINO
Carvers, Gilders, Picture Frame and
Looking Glass Manufacturers
No. 2 State St.
South Side of the Old State House
Boston
Where they keep for sale a large and
elegant assortment of looking glasses, prints
& C. from the best masters in Europe
Also telescopes, barometers and thermometers
made and repaired in the best manner.
Old Looking Glass new Silvered.

Study of Boston directories previous to 1806 reveals no mention of either Cermenati or Mon Frino. In 1806, however, both names appear in conjunction. The address is given as 2 State Street.

In 1807 the directory indicates a change. The firm name is now Cermenati & Bernardo, but the address remains the same. In 1809 we encounter a Paul Cermenati, "carver and gilder" at 64 Cornhill. This Paul may, or may not, have been the erstwhile partner of Mon Frino and of Bernardo; but he is doubtless other than the Newburyport manufacturer of the same surname.

The presence in Boston, during the early part of the nineteenth century, of Italians who were carrying on enterprises of some artistic significance is perhaps worthy of note. Besides Cermenati and his associates, the directory for 1807 lists Mondelly and Ferrai's Print and Picture

Shop at 73 Cornhill; and in 1810 Paul Mondelly is set down as conducting a looking glass manufactory at 63 Cornhill.

The Frontispiece

THE extraordinary facility which false legend displays in attaching itself to objects of greater or less antiquity, and the equally extraordinary tenacity with which, once entrenched, it defends itself against dislodgment offer constant cause for amusement, or grief, according to circumstances. A friend of the Attic's gleefully tells of a woman who endeavored to sell him a steel engraving of Abraham Lincoln with the assurance that it had been in her own family for at least one hundred and fifty years.

Only slightly less amazing was the tale at one time attached to the chintz pictured in this month's frontispiece of *ANTIQUES*. Until it came into possession of its present owner, this chintz was piously cherished as a Revolutionary relic depicting the Marquis de Lafayette directing some heroic encounter in the Colonial struggle for freedom.

Obviously the Revolutionary association was incorrect. The costumes would dispose of that in short order. But to find a completely satisfactory substitute was not the easiest task imaginable. Who, in short, was the American general with a weakness for a stove-pipe hat and for riding side-saddle on a white horse? The answer is, Zachary Taylor. The Attic had long believed as much; but its belief has recently been substantiated by that notable American historian Justin H. Smith, whose searchings among documentary profundities relating to the war over Texas have not blinded him to the interest of apparent trivialities. This is his observation:

I am inclined to believe this picture was intended to represent General Taylor. The horse was meant to be white, I judge, and his favorite charger was *Old Whitey*. General Taylor liked, even in battle, to sit side-wise when mounted.

It is not unreasonable to believe that this chintz was printed in America during the year 1847 or 1848. Its colors are the somewhat melancholy browns, greens, and ochres characteristic of the period and doubtless more fully explicable on the ground of some manufacturing problem than on that of popular esthetic preference.



A Dresser Desk

THE old time country cabinetmaker always had something up his sleeve in the way of an ingenious device to meet the requirements of the special customer. The results of the application of his ingenuity were sometimes good, sometimes bad, and sometimes a little of both. A fair case in point is provided by a curious article of furniture, a photograph of which has been forwarded to the Attic by its present owner, Bert A. Brehmer, of Rutland, Vermont. For want of a better term, the specimen might be called a dresser desk; for its general form, the arrangement of its drawers, and the treatment of its top suggest a bedroom piece. A considerable upper section pulls out like a drawer, drops its front conveniently, and reveals a desk and desk cabinet.

This dresser desk, it seems, was made in the village of Wallingford, Vermont, traditionally about a century ago. Its aspect supports the tradition. Like many another example of rural cabinetmaking this one displays the use of many woods. The front is of figured mahogany veneer. The top and ends are of cherry; the drawers of the cabinet are of soft wood. The columns in front are painted green and are decorated with a stenciled pattern in gold.

The general mass and proportion of the main case are in accord with Empire tradition and seem to be well handled. The legs caused trouble, as Empire legs had a way of doing. An atavistic love for finely turned work is observable in the two posts flanking the backboard of the top. These posts have no relation in either proportion or design to the rest of the piece which they adorn. They are

rather finer in detail than most bedpost turnings of the period and suggest reminiscences of much earlier work.

Their use in conjunction with a piece of furniture in most respects of orthodox design might, perhaps, be viewed merely as an illustration of individual vagary. More probably, however, it exemplifies the early beginning of that eclecticism which, following closely upon the Empire period, produced hybrid furniture during a full half century and more.

Mixed Motives in Rural Types

ANOTHER instance of the use of mixed motives is discernible in a Vermont dresser belonging to the Editor. It is here illustrated (*below*). In this, the drawer fronts are of finely figured bird's-eye maple. Top, sides, columns and legs are of birch. These legs are unspeakably bad. The columns display double vase turnings which are derived from early eighteenth century types.

Similar derivatives of early turnings will be found split and applied to the fronts of corner cupboards, clocks and other items of furniture of the 1825-1830 period. They are obvious reminiscences of the applied drops on early chests and court cupboards. Such hybrid elements, in their primary manifestations, are by no means deserving of serious criticism. In some instances—like that of the dresser desk under discussion—they lend an air of amusing oddity which, in part, compensates for their transgression of the laws of pure design. Nevertheless, the beginning student should bear in mind that such amusing oddity, where it occurs, is by no means synonymous with any of those attributes of rarity which make for great value.



Living Costs in 1755

WHEN Juda Wood was making shoes in Plymouth, Massachusetts, and carefully recording his income and his outgo, as he did between 1755 and 1771, he doubtless complained at times of the rising cost of living. Meanwhile,

equally without doubt, his neighbors and customers not infrequently accused him of putting too high a valuation upon his services in making new footwear or repairing old.

From G. R. Moore of Janesville, Wisconsin, who now owns the original book in which they were kept, the Attic has received a transcript of two or three pages of Juda Wood's accounts, some items of which are reprinted below. These give a fair idea of pre-Revolutionary prices in a rural community. Few persons are there today who would not be glad to emulate Juda Wood's scale of expenditures, though it may be doubted whether they would easily be reconciled to a corresponding income.

Here are some sample items of what appear to be Juda's purchases.

July ye 1755	£.	S.	D.
To earthenware by Bertha Pinkham,	0	2	0
To earthen plates,	0	0	10
To credit for making low benches and finishing 2 bedsteads,	0	5	0
To weaving 20 yards of plain woolen,	0	3	4
To breaking flax, 18 pounds,	0	4	10
To earthenware teapot,	0	0	10
To earthenware a pudin pan and mug and jug and plate,	0	2	2
To half a dozen of plain chares,	0	16	0
To half a dozen puter plates,	0	10	8
To a quarter of a thousand of pins,	0	0	6

Two pages concerning dealings, both credit and debit, with one Ichabod Standish, display an interesting variety of transactions on both sides.

Debit	1755	S.	D.
Apr. ye 7	To making a pair of pumps,	1	8
Apr. ye 8	For a pair of shoes,	6	0
Apr. ye 9	More for a pair of garters,	1	2
Apr. ye 10	For a pair of stockings,	4	8
Apr. ye 12	More for mending his shews,	1	5
May, ye 1	To 2 hundred of English hay,	3	0
May, ye 6	To making a pair of littel shoes and finishing leather,	1	8
May, ye 17	To tapping 3 pr. of shews,	2	0
June, ye 1	To mending shews,	11	6
June, ye 6	For making a pair of pumps,	2	6
June, ye 12	To tapping his shoes,	0	8
June, ye 24	To knife and 3 awls,	1	0
June, ye 25	To 1 barrell of cider,	6	8
July, ye 30	To 3 buchel of oats,	4	6
Aug. ye 2	To 2 quarts of salt,	3	0
Aug. ye 9	To 3 buchel of sweet apples,	1	2
Aug. ye 12	To making pair of cloth pumps and heals,	3	0
Nov. ye 13	For mending shews,	1	6
Nov. ye 18	Making a pair of shews for Bill,	2	0
Dec. ye 13	To my oxen 1 day drawing logs,	2	0

Credit	1755	£.	S.	D.
July	½ Buchel pertatos,	10	0	0
July	3 Doz. of button moulds,	2	0	0
July	For running spoons,	4	0	0
July	1 calf skin,	4	0	0
Aug. ye 20	To 1 littel last,	6	0	0
Aug. ye 25	2 rackets,	3	0	0
Aug. ye 30	1 gun 1 hatchet,	9	4	0
Sept. ye 6	1 buchel of Indian corn,	2	8	0
Sept. ye 7	To 1 bull hide, weight 60 pounds,	8	4	0
Sept. ye 16	To a cow in part,	13	4	0
Sept. ye 22	To a calf skin,	1	4	0
Sept. ye 30	To shingle nails 3 thousand, 1 pound of tobacco,	15	0	0
		6	0	0

Nov. ye 2	To cash, a piece of gold by weight,	1	4	8
Nov. ye 7	To half a dozen of flints,			8
Nov. ye 20	To a pair of old shoes,	3	0	
Dec. ye 18	For leather vamps for my shoes,	1	8	
Dec. ye 19	To leather for a pair of women's shoes,	1	2	
	Leather for a pair of caps,			2
Dec. ye 20	1 gal. of rum,		4	3
Dec. ye 22	To 40 weight of beef, 2 pence ye pound,	6	8	
Dec. ye 26	To a pair of shoes buckles and a pair of knee buckles,		2	2



HARRISON PITCHER

Apparently identical with that published in the November, 1924 number of ANTIQUES except for the log cabin medallion on the reverse. Because of the differences noted, the reverse is here reproduced in full. Only the medallion of the obverse is shown.



Another Harrison Pitcher

In the Attic for November, 1924, was published a copper lustre pitcher evidently issued in celebration of the Harrison presidential campaign of 1840. Now, from Walter J. Comstock of Providence, Rhode Island, come photographs of another specimen identical in all its aspects with that previously published, save for the design of the reverse medallion. This design in the previous example consisted of fasces and an eagle. On the present pitcher appears a log cabin, whose door bears the inscription *To let in 1841*.

The photograph is sufficiently clear to justify a reproduction large enough to show the modeling of the pitcher and the detail of the transfer decoration. In form, this specimen of the design and craftsmanship of 1840 will hardly bear comparison with the simple jugs of plump contour such as characterized the decade of the 1820's. By 1840 the classic repose of the late eighteenth century and of the Empire period of the nineteenth had begun to give way to a rococo revival whose influence is plainly apparent.

Old Prison-Made Bone Ships

By HENRY B. CULVER

MR. HERBERT SPENCER in his *Data of Ethics* has employed the old saying that there is often a soul of truth in things erroneous, to show that false statements made concerning ascertainable facts, impel thinking men to inquiries resulting usually in an exposition of the truth; so "good cometh out of evil."

No one doubts the evil of the ancient practice of naval impressment. The press gang had no pity. It ruthlessly tore the father from the bosom of his family, the lover from the arms of his sweetheart, the artisan from his bench, the husbandman from his plow. No matter how valid a case the impressed man had against the injustice of his seizure, a sound rap on the head removed equally his senses and the excellence of his plea. Tossed unceremoniously into a ship's boat, he frequently regained consciousness only to find himself far out at sea.

In America we usually think of the custom of enforced naval service as a British institution. So it was, but not exclusively. Napoleon had to provide cannon fodder for the guns of navies, and press gangs operated quite as busily along the French coast as in the English ports. A butcher from Fécamp might be as lusty a hand

at manning a halyard or imprinting the form of a capstan bar across his brawny chest as the stoutest old salt. An impressed tailor of Brest was as good as a draper of Plymouth; while a *matelet* from Le Havre was at least worth a fisherman from Lowestoft. Unless the impressed man possessed nautical experience, he was only a laborer at sea, a landlubber; few such became sailors in the true sense of the word.

One fact, apparently little understood, offers the principal explanation of the preponderance of naval actions gained by the British seamen over their Gallic opponents during the closing years of the eighteenth and the early years of the nineteenth century. The English have boasted, not unnaturally, of the superior warlike prowess of their nationals. But it is to be questioned whether, man for man, the latter were braver or lustier combatants than their neighbors across the channel.

The French ships were certainly not inferior to the English. In fact, during the period under discussion, the whole maritime world — including the newly formed United States — was copying French models of naval construction. What then was the cause of the marked superiority at sea of the British over the French, if neither ships nor seamen were better? The answer lies in the personnel of the commanding officers. Here really was the deciding element.

The French Revolution drove out of the French navy that fine body of trained officers which had owed its early

development to the efforts of Colbert, the great minister of Louis XIV, and which had maintained its *esprit de corps* during the two following reigns. To the younger sons of noblemen and gentry, men of education and spirit, the navy equally with the army offered a suitable career. The Revolution replaced this fine body of men with officers of inferior quality. Good seamen they were, no doubt, but lacking the *élan* so characteristic of the French gentleman — the courage, inspiration, and resolve necessary to win against insuperable odds, the will to victory.

But it may be asked, "What have these facts

to do with bone ship models?" Simply this: they give the models a reason for being.

During the Napoleonic wars there were upwards of 50,000 naval prisoners of war confined in Great Britain. Most of them were Frenchmen. At this time there had existed for many years at Bordeaux, and probably elsewhere in France, an extensive ivory carving industry. Bordeaux contributed, without doubt, its quota of impressed men skilled in the manipulation of drill, file, and chisel, but ignorant, until impressed, of all that pertained to the sea. Captured, they naturally turned their hands to the trade they knew best; at first, for amusement to relieve the tedium of captivity and for the love of the practice of their art; later, for profit.

Using the carefully boiled, scraped and sun-dried bones saved from the beef that was a part, probably a scanty part, of their diet; with crude tools fashioned from bits of

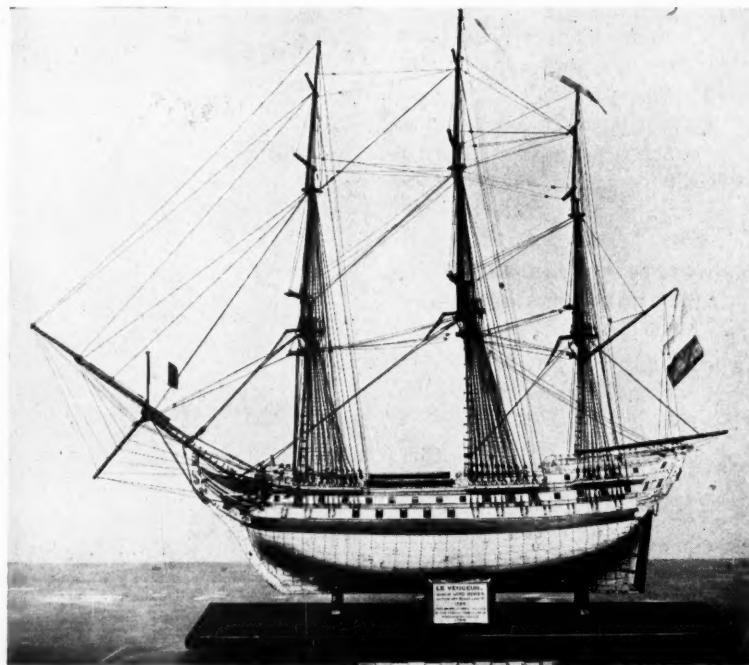


Fig. 1 — LE VENGEUR (1798)

Constructed by French prisoners in Portchester Castle. A fine example, though not devoid of restorations.

Owned by the South Kensington Museum.

iron, needles and an occasional file, stealthily procured through the connivance of a friendly or venal custodian, thread supplied for the mending of their clothes, pins and other every day articles, their skillful and loving hands developed marvels of patience and accuracy in the form of exquisitely proportioned and finely detailed warships.

It is recorded that, at first, the authorities would not permit the prisoners to have tools; and in the Peterborough Museum are two rough, improvised instruments of the type originally employed as a substitute, crude inventions from pieces of bone and iron, filed and sharpened. Later, tools made by outside artisans were allowed. This sufficiently accounts for the marvelous accuracy and artistry of some of the work produced.*

It is a curious fact that, although sailors are wont to spend their leisure moments during long voyages, upon the construction of ship models, most of such productions, while often naive and interesting, are notoriously bad from an artistic standpoint. While their rigging may be accurate in general form, details are frequently lacking or incorrect.

Proportions are nearly always poor, and the ignorance of the sailor artisan as to the form of the hull of the vessel under his feet is almost grotesque.

It is not that the sailor craftsman lacks knowledge. Given the material, he could replace the rigging of his ship to the most minute detail, but he has neither the eye of the artist nor the skill of hand of the artisan.

While professional ivory carvers may, during their more or less brief sea experience, have learned the structure of the ships they set themselves to reproduce in miniature, it is almost certain that they were assisted by the trained sailors among their fellow captives. It is also quite probable that the accuracy of detail in the ornamentation of some of the models is due to the fact that the prisoners possessed sketches which they had made of the vessels in which they actually sailed.

As M. V. Jones says:

It is unquestioned that the prison barracks contained many prisoners of superior intelligence and refinement, many skilled craftsmen of various sorts in whom the reaction of the Revolution had failed to obliterate the art influences of the era just preceding it—an epoch in which art had reached the extreme limit of finesse, elegance and distinction.

These bone ship models have their own technique of manufacture. The hull is first formed of a soft wood. Upon

this the plates of bone, simulating planking, are applied and are fastened with glue and small nails, usually of brass, sometimes of iron. Keels, stems and stern pieces are usually of a single piece of bone. The wales, rails, king planks and much of the straight uncarved ornaments are almost always of the black whalebone formerly used so extensively for women's stays. This must have been easily obtainable in the neighborhood of the prison depots.

Many of the larger models are equipped with a metal device, controlled by means of strings coming out of small holes in the stern, whereby broadsides of cannon may be protruded through the portholes as if in the act of being fired, and then redrawn within the body of the ship for reloading. Sometimes these cords lead down through the supports of the cradle and come out on either side of the stand.

The masts are sometimes entirely of bone, sometimes of bone applied upon wood. In the larger ships, the yards have to be made of several pieces of bone scarfed together. Spars are often hooped with brass and welded with cordage. In the smaller examples gilt paper takes the place of brass fittings. Painted and colored papers are freely used to reproduce cabin windows, curtains and deck ornaments, while window mullions are often of split straw, a form of decoration much in vogue among these prison artists.

The cordage is almost always of linen thread, sometimes white, oftener black, silk being but rarely used. I have seen some lower shrouds spun from human hair. The method was to take a piece of thread of double, quadruple or eight times the required length, increase the tenseness of the twist as much as possible, double the strand, permitting the twist to expand itself in twisting the two lengths together. If a stouter cable was required, this was again twisted in the opposite direction and the operation of doubling repeated. This method of procedure simulated a twisted rope very well, although of only two strands instead of the usual three or four in real hempen cordage.

Such a procedure always produced one end terminating in a loop. This loop was utilized to make a slip knot about a block or yard, thus neatly dispensing with the ends of an ordinary knot. It was desirable to eliminate knots as far as possible, or, if they could not be dispensed with,

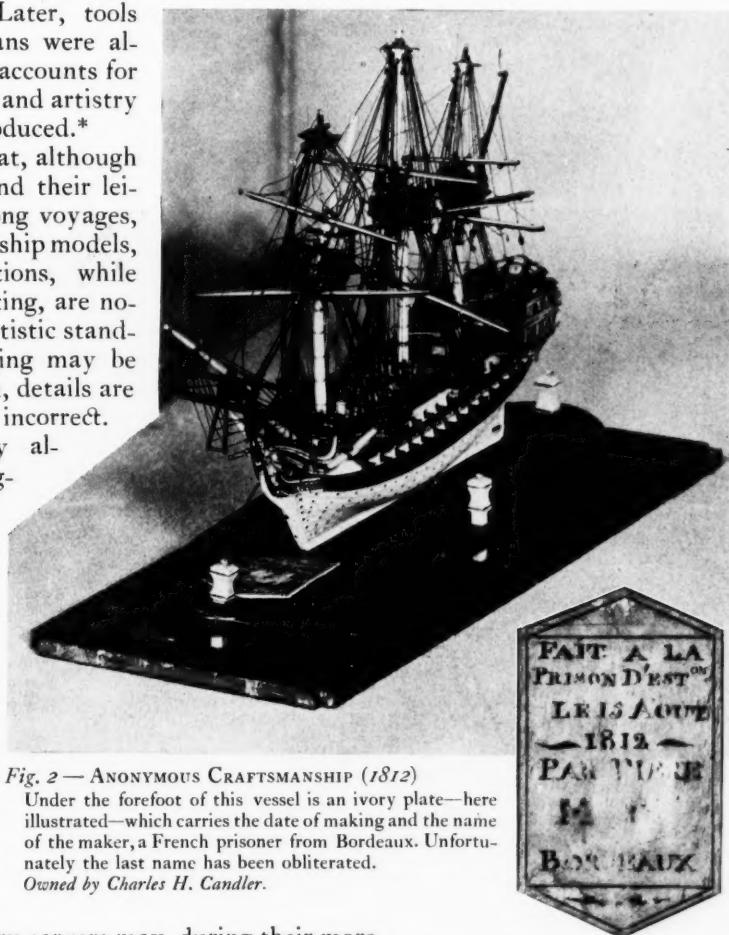


Fig. 2—ANONYMOUS CRAFTSMANSHIP (1812)

Under the forefoot of this vessel is an ivory plate—here illustrated—which carries the date of making and the name of the maker, a French prisoner from Bordeaux. Unfortunately the last name has been obliterated.

Owned by Charles H. Candler.

*See an article in the British *Connoisseur* for November, 1921.

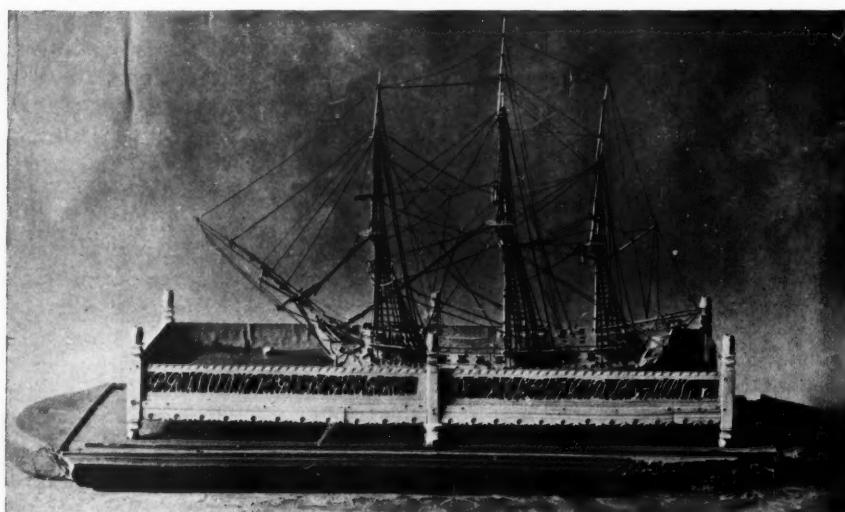


Fig. 3 — LA GLOIRE (1812)

Made in 1812 and signed by the maker, Jacques Moreaux. Owned by Charles H. Candler.

to conceal the ends. The ingenuity displayed in this respect is remarkable. Scrupulous neatness was the watchword of the prison artist.

The blocks are invariably of bone, some of them not larger than a mustard seed, but skillfully rounded, drilled and grooved for the strapping.

The lower yards are always supported by jeers, and the trusses never reeve through blocks under the tops, but always lead direct from the truss parrels to the deck, terminating in jigs, following the customary French method of the period.

I have never yet seen a prison model, in its original condition, with a lateen mizzen, — a fact which indicates that all, or practically all, were rigged as of a later date than the year 1800.

Studding sail booms are usually present, and are usually shown on the mizzen mast as well as on the fore and main; and it is not at all unusual to find the bowsprit fitted with no less than three yards!

Some of the finer examples of bone models are marvels of accuracy. The writer has had in his collection one of the most accurately rigged examples which it has ever been his delight to see. Although the hull was only about twelve inches long, all blocks where required were fitted with minute thimbles for seizing on the standing parts of the running riggings or the hooks by which they

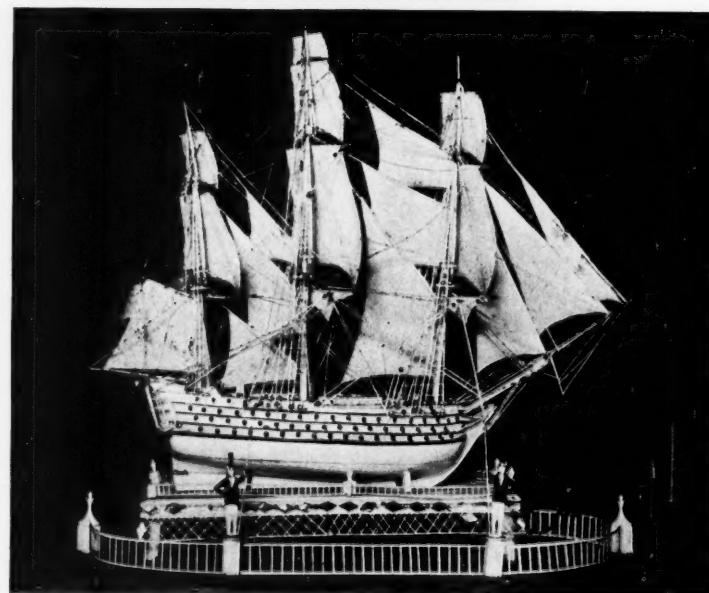


Fig. 4 — LINE-OF-BATTLE SHIP

A dainty miniature with hull only five inches long. Even the sails are made of bone.

Now in the Peabody Museum, Salem.

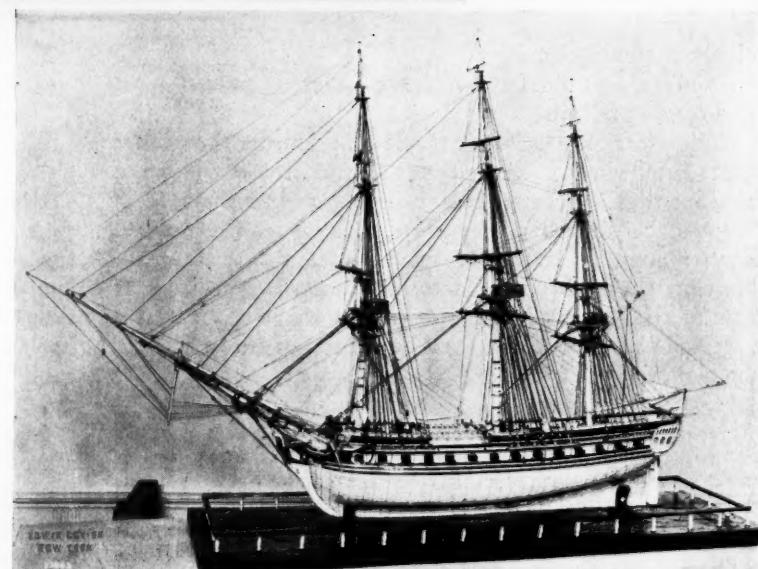


Fig. 5 — FRIGATE

Unique in the evidence of polychromy on figurehead, quarter galleries and stern transom. Owned by Junius Spencer Morgan, Jr.

were attached to their respective stations. The cordage was spun in three parts and spliced in where required. Studding sail booms and gaffs had their full equipment of halyards, braces, sheets and other gear. All tackles were in place, as well as reefing pendants and clew jiggers. Stays were fitted with hanks on which to bend the staysails, and provision was made for the halyards, down hauls and sheets for these sails as well as for the jibs. Buoys, ring-stoppers, and shankpainters were on the anchors, and practically every rope and cord was in its appointed place. The only exception was that, although the cannon and caronades were in place, none of the gear for handling the piece was rigged.

The omission seems quite common in model ships of this description.

These little ships are usually mounted on decorative bases made of wood, bone or other materials. Some of them have very elaborately galleried stands, the posts ornamented sometimes with urns of flowers, often with round knobs. Inlays of various kinds frequently cover the floor of the stands, a favorite being diamond shaped pieces alternating in black and white bone. Sometimes the stand is beautifully

decorated with split straw work in patterns, or with scenes of harbors, lighthouses, castles, etc.

It is quite usual to see a small ship supported on either side by a crudely carved hand firmly pinned to the smooth bone planking about amidship, as if complacently patting the sleek sides.

The stern transoms are usually ornamented with more or less crudely chiseled representations of human forms in low relief, in imitation of the recumbent figures supporting the arms of the sovereign, so prevalent in the actual warships of the day. But some of the miniature vessels were ornamented by masters in modeling and execution, and the figureheads, caryatides, and detail ornament are as correct in proportion and form and as gracefully disposed as in any work of a similar nature in existence.

The model of *Le Vengeur*, in the Science Department of the South Kensington Museum, is a fine example of craftsmanship although it has undergone considerable restoration, indicated in the form of the martingale and elsewhere. The rigging, too, is certainly not all of the date of 1798 (Fig. 1).

If additional proofs were needed of the truth of the statements in the first portion of this article they will be found in the somewhat dilapidated but brave little ship shown outside its original glass case (Fig. 2). Under the forefoot is an ivory plate fastened to the base. This plate is shown in a separate photograph. It is, indeed, tragic that the only portion of the lettering which is undecipherable is the last name of the now forever nameless Pierre, that master craftsman from Bordeaux, who labored so skillfully, patiently and successfully at Easthampton prison in August, 1812, and who tried in vain to leave us his name as well as his artistry.

Another signed document is *La Gloire* a frigate. Around the beautifully galleried base, worked into the design in the form of inclined balusters, are the words LA FREGATE LA GLOIRE FAITE PAR JACQUES MOREAUX AU DÉPOT DES PRISONNIERS DE GUERRE DE VALLEY FIELD LE 27 MAI, 1812 (Fig. 3).

Here we have the full name of the artist, but not his residence, only the place of his captivity.

It is indeed a pity that more is not known of the men who performed such work, and of the methods they used. Perhaps the English naval archeologists will some day seriously apply themselves to this task. It is certain that considerable success would crown their efforts. The output of models must have been large—so many of them have survived until today—and the demand must have at least equalled the supply.

The fine line-of-battle ship with all its sails set, made entirely of bone, the hull only five inches long is now in the Peabody Museum of Salem, Massachusetts (Fig. 4). It was made in Dartmoor Prison between 1812 and 1814, brought to the United States by an American sea captain detained there, and presented by Commodore Bainbridge of the United States Navy in 1822. The decorations of the galleried base are delightfully naïve and the whole makes a charming ensemble.

The fine frigate on the inlaid wooden base, with a gallery consisting of wooden rail and bone banisters, is in the collection of Junius Spencer Morgan, Jr. It has been somewhat liberally restored. It is, however, quite unusual in having the remains of polychromed decoration on the figurehead, quarter galleries and stern transom. Its provenance is unknown (Fig. 5).

The ship on the black and white sea (Fig. 6) had two labels on its stern, one pasted over the other. The outer one had the words *Royal George* printed in crude penmanship on a piece of brown paper. Evidently the ship did not represent the ill-fated first rate ship of that name of 1756: certainly not its earlier namesake of 1715. The under label, alas, partially destroyed, was of gold paper with most beautiful lettering in red and black. All that was legible were the letters *I.....ce*, the others having been ruthlessly scraped off to make the superimposed label adhere more securely. Perhaps it originally read *Independence*. Who can say?

The fine eighteenth century three-decker with paper sails is from the Peterborough Museum. It was constructed in the prison barracks at Norman's Cross near that city (Fig. 7).

Many of the bone ships bear English names, usually quite as misleading as that discussed above, probably to

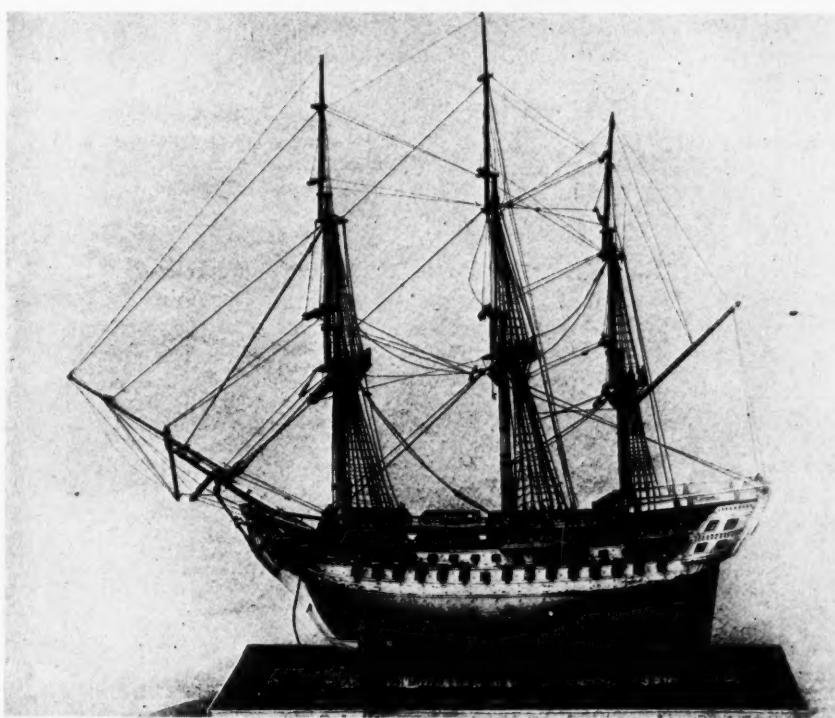


Fig. 6—NAME UNKNOWN

Mislabeled *Royal George*, this ship was discovered to have traces of another name, nearly obliterated, to give place to the misnomer.

flatter the taste of the British buyers with whom the Navy was at that time in great vogue. But the interesting point is that virtually all of them follow French lines of design and ornament.

An interesting corollary to prison art is that it is more than probable that one or several groups of artisans continued their industry after their liberation from confinement upon the declaration of peace.

There are in existence today a large number of minute ship models, rarely ever more than twelve inches in length, constructed largely in the manner of the bone ships, namely, of French design, but of more tractable materials, boxwood, or pearwood, with copper sheathing, all bearing evidence of the use of tools or implements of precision, such as jewellers might use. The testimony they offer points strongly to a well organized body of skilled workmen carrying on as a business with proper tools, materials and methods, the work begun in bone within the prison walls,

producing examples of miniature vessels, of the finest quality upon bases usually ornamented with split straw work of marvelous design and execution.

They probably continued their production as long as the vogue lasted. Practically nothing is known of their identity but an interesting inquiry might be developed along this line.

Many of them today bear, all too clearly, the marks of restoration by unskilled and ignorant hands. But intrinsic beauty, quaintness, and accuracy are too deeply impressed to be done to death by latter day tormentors. Things of beauty, these carven ships are a joy that lasts forever. They bring to us a thrill from out of the past; they tell us of romance, of struggle, of suffering, of patriotism. They are the guerdon of the dying art of a past epoch. And if they bring to some of us today these sensations, rare in our commonplace lives, who shall say that good has not come out of evil?

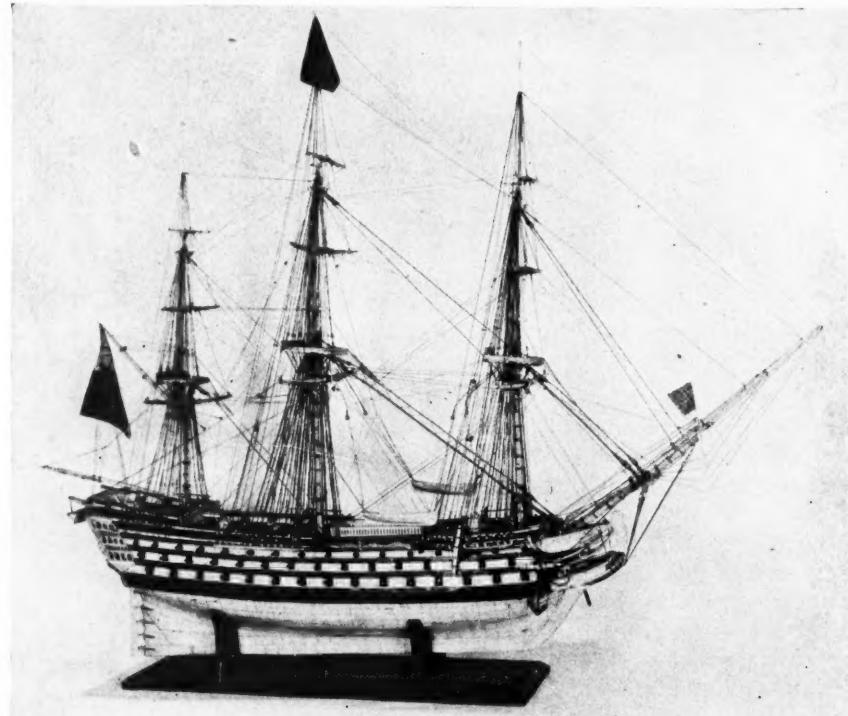


Fig. 7 — THREE DECKER (*nineteenth century*)

Constructed in the prison barracks at Norman's Cross near Peterborough, England.
Now in the Peterborough Museum.



Fig. 1 — THE ROBERTSVILLE FACTORY

From an undated photograph evidently taken during the régime of the Union Chair Company.

Robertsville and Its Chair Makers

I. *The Story of Holmes & Roberts*

By C. H. NICKERSON

RECENTLY a set of stenciled chairs, marked with the firm name of Holmes & Roberts, Colebrook, Connecticut, has been discovered, although their maker's history has been veiled in obscurity.* This veil I am fortunately able, in part, to lift. After a careful digest of the existing records pertaining to the chair industry in the northeastern part of Litchfield County, Connecticut, which really played an important role in supporting many of the early inhabitants of the section, I find that the story of the Holmes & Roberts chair industry is entwined with that of the celebrated Hitchcock chair. The resemblance in design of the Holmes & Roberts chair to the chair made by Lambert Hitchcock, led me at first to believe that either Rufus Holmes, or his partner Samuel Roberts, had at one time worked in the shop of Lambert Hitchcock, at Hitchcockville, Connecticut, and, from the experience thus gained, had branched out independently. This possibility I cannot verify; indeed, I am inclined to think that neither Holmes nor Roberts ever had any connection with the Hitchcock factory, other than that implied in the fact of imitating the latter's designs.

Samuel Roberts, was a native of Colebrook, Connecticut, and came from a family of woodworkers. His father

conducted a wood turning mill for a good many years at Robertsville, Connecticut, and had produced many a fine wood bottom chair, long before Hitchcock had begun operations. This fact I have verified, as the elder Roberts, made chairs during the latter part of the eighteenth century and was a pioneer settler in the township of Colebrook.

Samuel inherited the chair mill from his father. It was ideally located on the bank of Sandy Brook stream, in the township of Colebrook, near the village of Robertsville. The foundation of the old factory is still standing. Lambert Hitchcock's plant stood about two miles southerly from Roberts' mill and in the village of Hitchcockville, township of Barkhamsted.*

The popularity of wood bottom chairs having decreased soon after Lambert Hitchcock started his works, Samuel Roberts was, I believe, prompted to enter into competition with Hitchcock. It was a case of either compete or close the chair mill.

In November, 1838, Samuel Roberts formed a partnership with Rufus Holmes of Colebrook, a farmer and a man of considerable means, who had had no previous experience in making chairs. This partnership was, no doubt, formed primarily in order to finance the making of the

*See *ANTIQUES*, Vol. VI, p. 244.

*Concerning Lambert Hitchcock and his chairs see *ANTIQUES*, Vol. IV, p. 74.

proposed competitive stenciled chair. In any event, in lieu of \$1,000, Samuel Roberts deeded one-half interest in his chair factory and eight acres of land surrounding it to Rufus Holmes, and the combine was under way. This all occurred twenty years after Lambert Hitchcock had started his first shop—in the fall of 1818—and had passed through a trying experience from which he saved himself only by joining hands with Arba Alford, who put new capital into the business.

The firm of Holmes & Roberts continued manufacturing stenciled chairs until November, 1840, when, most unexpectedly, they sold the entire plant to Lambert Hitchcock and Arba Alford for \$2,000.

The reason for this transaction is not known. I believe, however, that the manufacturing had not proved a financial success, and that Arba Alford, with his large means, snatched the opportunity to control the entire chair industry in this section. It is obvious, therefore, that the reason we do not encounter more of the chairs marked *Holmes & Roberts* is that the men did not stay in business long enough to manufacture any considerable quantity.*

II. The Chairs of Samuel Roberts 1805-1840

Samuel Roberts, of Colebrook, Connecticut, operated a chair factory on Sandy Brook stream in the township of Colebrook, near what is now known as Robertsville, from 1805-1840. This mill was established on the site of the old iron forge, conducted by Robert Smith in 1764. Smith's sympathies leaned toward England during the Revolutionary War, and, when war was declared between England and her colonies, Smith abandoned the forge and returned to his mother country.

Samuel Roberts, or his father John E. Roberts, started a wood turning mill on this historic spot in 1805, and began the business of manufacturing wood bottom chairs. While there is no authentic record to prove that such chairs were made between 1800 and 1805, I have been informed by those who have authentic specimens of



Fig. 2—ROBERTS CHAIR (c. 1820)

Roberts manufactured wooden bottom chairs for some years before he began competing with Hitchcock. The type here illustrated is obviously a cross between the Windsor type and the so-called early Hitchcock type.

*The fact that Holmes and Roberts entered into partnership in 1838 and dissolved in 1840, offers interesting verification of the judgment expressed in *ANTIQUES*, Vol. VI, p. 244. ED.



Fig. 3—
UNION CHAIR
COMPANY TYPE
(c. 1850)

A bright hued peacock, rather small for the space occupied, appears on the back splat. Stripping is elaborate; but the finely shaded workmanship of earlier days is lacking. The detail shows the maker's mark.



Roberts' work that such pieces were made, "around 1800."

Of Samuel Roberts' personal career there is very little to tell. There are several deed transfers on file in the Colebrook land records, mentioning a chair mill, in which Samuel Roberts is the grantor. These deeds are dated from 1805 to 1840. I am indebted to a resident of Colebrook for information relative to Roberts' partnership with Holmes, and from this reliable source I have been able to classify many of the chairs made by Roberts.

It is a pity that Roberts did not mark the chairs he made between 1805 and 1838. Yet it is evident that this method of identifying the maker did not occur to him until 1839, when he undertook to compete with Lambert Hitchcock. There are, however, seven different styles of wood bottom chairs which I believe it is safe to attribute to Roberts during the years 1805 to 1835. There was no stenciling on his early work. The early product of his mill seems to have been turned by hand, for the turnings are very irregular. But, while these chairs are a trifle rough in appearance, they nevertheless indicate that Roberts was an accomplished woodworker.

The story of the partnership between Holmes & Roberts, and the production of the marked stenciled chair I have already given, together with that of the termination of the business by sale to Hitchcock and Alford. This sale concluded the efforts of Samuel Roberts to manufacture chairs. The mill in which he had toiled for a greater part of his life now became the property of a competitor, and Roberts retired to his farm in Colebrook.

III. The Union Chair Company 1849-1882

Recently, while rummaging through an antique shop in Winsted, I discovered a set of chairs which were marked on the back, *Union Chair Co., Winsted, Conn.* These chairs,

while not so attractive as the best Hitchcock chairs, did however possess a sufficient charm to indicate that the manufacturer was an artist worthy of commemoration. I was at this time working on some research concerning Hitchcock and Roberts chairs, and the encounter with a comparatively new, marked, stenciled chair, immediately roused a desire to learn more about the Union Chair Company and its operations.

Unfortunately, on this subject my friend the dealer had no other information to advance than the fact that the chairs were marked *Union Chair Co.* I discovered later that he had secured the items in question from an elderly lady in Colebrook, Connecticut. She, upon interrogation, informed me that the chairs were a wedding gift, and had been in her possession for seventy years. Of the maker she possessed no information.

In view of the fact that the markings indicated the possibility of Winsted's being the home of the manufacturer, an exhaustive search was made of the Winchester land records and certificates of incorporation at Hartford. No data were secured, however, that might substantiate the belief that such an industry ever existed in Winsted, Connecticut.

I had about given up hope of locating the plant, when, while searching the records at Colebrook, in connection with the history of the Roberts mill on Sandy Brook stream, I discovered an authentic clue to the identity of the Union Chair Company. I was considerably elated as well as intensely interested when I found a deed in the Colebrook land records, conveying the old chair mill of Samuel Roberts, in Robertsville, to Moses^{2nd}, Paul N. and Caleb S. Camp of Winsted, Connecticut, under date of January 7, 1849. Thus our old chair mill "of recollections heretofore pleasant" was again revived.*

The deed conveying the old Roberts mill to the Camps is interesting owing to the fact that the property was heavily encumbered with mortgages, one of which, for \$400, stood in the name of Rufus Holmes, indicating, perhaps, that Holmes, who had been associated with Roberts, still had faith in the chair industry. The transaction involved \$4,000, —\$2,000 more than the same plant had sold for in 1839.

Moses Camp^{2nd} and his brothers, were exceptionally frugal business men of Winsted. They conducted a general store, and were interested financially in many of the earlier institutions of the town. As they had enjoyed no previous experience in the manufacturing of chairs, I surmise that their reason for taking over the Roberts mill was that they were in a position to run the establishment in a peculiarly profitable way. Owning a general store, and dealing in the necessities which the inhabitants

*What had happened in the meantime to the Hitchcock-Alford interest in the establishment is not stated. Ed.

of Colebrook and adjacent towns required, Camp very shrewdly conceived the idea of operating the mill so as to employ men who might become, in a way, dependent upon him for all their livelihood. Thus the money that Camp paid out in wages to those employed in his mill came back again when these employees went to the store to purchase their supplies. Assuming that Camp made a profit on the goods in his store, it is easy to imagine that the chairs manufactured did not cost him much in money.

There are very few of the former employees of the Union Chair Company living today. I am, however, indebted to one who has given me considerable information. The caning and other work involved in putting in the chair bottoms were invariably done outside of the mill by women in the immediate neighborhood. For this work they received the munificent stipend of ten cents for each chair. By working an entire day, one could complete three chairs:—quite an interesting comparison with the cost today of having similar work done.

A chair of considerable effectiveness in both design and ornamentation was made by Camp in 1850. This chair somewhat resembled the Hitchcock in design, excepting that the splat which is vase shaped, is handsomely ornamented. A pleasing stencil used was the one showing a peacock in full regalia, and natural color. This appears on the vase back. These chairs are, however, rare. I have found one set in many years of search. This set is in Berkshire County, Massachusetts, and is marked *Union Chair Co., West Winsted, Connecticut*. The design, however, was not manufactured extensively, and the price was \$1.50 each, which was apparently a trifle more than many persons cared to pay in 1850 for a dining room chair.

From 1850 to 1865 Camp made many kinds of wooden bottom chairs, copying, in many instances, designs previously made by Roberts, but with a stenciling of flowers and birds added. Many of these chairs are marked with the firm's name. One particular design was painted canary yellow, and stenciled with flowers in natural colors on the cresting rail. I attended an auction recently at which a set of the canary yellow chairs sold for better than \$100. Camp's price was \$1.00 each.

Possibly William Raidhart, able craftsman that he was, did not conceive the Boston rocker. Nevertheless, he did, as foreman for the Camps, make many fine rockers of this type. Camp also made baby Boston rockers. These are marked on the back *Union Chair Co., Winsted, Conn.*

From 1870 to 1882 the Union Chair Company did a thriving business. Then the Robertsville Plant was sold to A. L. Rapp and Sons of New York, the consideration involved being \$7,400.



Fig. 4—UNION CHAIR COMPANY TYPE
A cheap and nondescript factory chair, not worth publishing except as an example of commercialized degradation of design.

Memories of the Fentons*

By RUTH HOWE WOOD

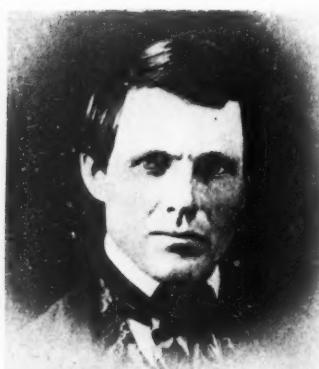


Fig. 1 — CHRISTOPHER WEBBER FENTON (c. 1840)
Photograph owned by the author.

life of anyone whom we are studying.

The old man of the jingles was Jonathan Fenton, potter. Fortunately for him, he was a much better potter than he

*The author of these notes is grandniece of Christopher Webber Fenton, the man who brought to the Bennington pottery its greater glory and its final disaster. She writes from the standpoint more of family tradition than of expertness in the technique of pottery.

†First "Poem" by Jonathan Fenton

In fresh remembrance of my son
I write a few lines to Bennington.
To Jane and Electa that are young and gay
Now hear what your Grandpa has to say.

Your kind Father aged thirty-seven
Was called home by the powers of heaven,
Eighteen hundred thirty-four was the year
That he was called to appear.

And he obeyed the solemn call
And bid farewell to wife, children all.
He left eight sisters and one brother
To mourn for him with his father and mother.

He was always calm with an honest heart
And of evil deeds he took no part,
So he gained friends for he had many
And as to enemies he had not any.

How long before we shall have a call we cannot tell.
But let us remember that Richard L.,
And his son Henry your dear brother,
For you were left to mourn with your mother.

He left two daughters that are now living
And if we could see them we would hold Thanksgiving.
It will not be long before I must depart
And leave my children to act their part.

For time has passed and that is true
That makes my age eighty-two.
I have fifty children and grandchildren great and small,
I must bid farewell and leave them all.

A few lines more on your cousin Jane,
For you may look for her and look in vain
For Electa Jane Evans aged thirty-one
We shall see no more for her race is run.

Her life is short, she is always pleasant
And would cheer her friends when she was present.
This Electa Jane was near and dear,
So let us drop a mourning tear.

But let us consider when we mourn
That the Lord has a right to his own;
So we will not murmur or complain
For we cannot fetch her back again.

IN tracing the lineage of the Fentons, the early Vermont potters, authorities have overlooked two interesting source poems.† As poetry, of course, these effusions have no value. They are no more than jingles, written by an old man at the end of a long and significant life. Yet it is to contemporaneous outgivings such as these that we must look for information concerning the every day

was poet. His verses cannot be called a throw-back to those of his gifted ancestor Elijah Fenton, the English poet, who was associated with Pope in the translation of Homer's *Iliad*.‡

Jonathan Fenton wrote the first poem in 1848, in memory of the death of his son, Richard Lucas Fenton and dedicated it to his granddaughters Jane and Electa, daughters of Richard. The former is the Jane Fenton who will be repeatedly referred to in this article, and for whom a Parian brooch and a queensware pitcher were made by her uncle Christopher Webber Fenton. Jane

‡Mr. John Spargo, the chief authority on Bennington pottery, owns a copy of the first edition of these poems, published in 1717, which contains the Fenton coat of arms.

†Second "Poem" by Jonathan Fenton

Bennington in Vermont is a town
That is noted for its Battle-ground,
The sixteenth of August was the day
That General Stark appeared in battle array.
With Green mountain boys and Hampshire men
We drove the British from their den;
Captain Webber of Walpole near Bellows Falls
Was the first man that scaled their walls.
And for this brave act and his good disposition
He was honored with a Colonel's commission.
He marched them into the meeting-house and then locked the door
And preached such a sermon as they had never heard before.

Julius Norton, a man of enterprise
Is making stoneware of every size;
And he is selling at low rate
And is the best ware in the state.
I shall say but little on this subject
For he is so well known to the public;
I will tell you a story if you will hark
About Lyman Fenton and Park.

They gave themselves not much sleep neither did they slumber
Until they had got command of all the lumber;
Not contented yet their business cries grew louder
Until they'd got the act of making powder.
This powder they say is the best
That is carried to the South or to the West;
And they will pursue their business
And make a full supply for all Rough and ready.
This company is making crockery of every shade
That will please the wife and old maid;
They are making fireproof a yellow ware
That will stand the hot and cold air.
They are making china and white flint,
That is bright as a dollar right from the mint;
They are making Rockingham and fine toys
That will please the wife and Green mountain boys.
I have fifty-five children and grandchildren great and small
And not one fool among them all.
I say myself I am no poet
And by reading this you will know it.
But I will rise with the sun
And sing the praise of Bennington.



Fig. 3 — LOUISA NORTON FENTON (c. 1840)
Photograph owned by the author.

copied the poems at the time of their composition and her copy, so faded that it can scarcely be read, was given to me by her daughter, Mrs. Alida Norton Rice.

In the first poem Mr. Fenton speaks of having fifty children and grandchildren, and in the second of having fifty-five. Born in 1766, he was eighty-two years old, he says, when he wrote the first. His poetic fires must have burned brightly, for he wrote the second jingle during the same year, which was the year of his death.

As I have already remarked, Jonathan Fenton was a good potter though a poor poet. His gifts in this former direction he inherited direct from his father and he transmitted them to his sons, one of whom, Christopher Webber, bears a relation to the history of American pottery somewhat similar to that which Baron Stiegel bears to the history of the making of glass.

The first Jonathan Fenton, father of the "poet potter," was born in ancient Windham, or Mansfield, as it was later called, May 17, 1740. He saw two years' service in the Revolution. His military record shows that he was a soldier as far back as 1758 and that he served several enlistments in Colonial armies. He married Mary Cary, widow of Daniel Cary, July 11, 1762.

Two of the sons born to them became potters; Jonathan the second, born July 18, 1766; Richard Webber, born September 4, 1771. The latter became the pioneer potter of St. Johnsbury, Vermont. I have always been told that the wife of Jonathan the second (Christopher Webber's mother) was a Webber, but I have not been able to verify the statement.* I am inclined to believe that the Webbers entered the family with the wife of Jonathan the first, who named her son Richard Webber. The Webbers and Fentons were neighbors in Windham.

The second Jonathan, the "poet potter," pioneered. He left Windham about 1790, and, after a period of wandering, during which several children were born,

*Within the past few days I have made an important discovery in Bailey's *Early Connecticut Marriages*, Vol. I, where it is stated that Jonathan Fenton married Rosalinda Lucas in the First Church of New Haven, August 16, 1792. So, she was not a Webber, and her name was not Eliza.



Fig. 4—FENTON MEMENTOS

The little tea set given by Fenton to his niece when she was three years old, while it has been ascribed to Bennington, is, virtually without doubt, a Staffordshire product. The other items illustrate various phases of Bennington activity. At the right is one of the Bennington gift pitchers.

Below—TOY JUG (1/2 inch high)

Made at the Bennington factory for a child.



reached Dorset, Vermont, with his family. He started a little pottery in Dorset and was considered a good potter. His son Richard Lucas was associated with him, and some of his work may be seen today.*

Authorities say that Jonathan Fenton, second and his wife Eliza had eight children. My "vital statistics" show that he had nine, and he says in his poem that he had ten. Surely the old gentleman must have known.†

It will be observed that Jonathan Fenton's children were mostly girls; that they married and left Bennington; that, of the two sons, one died a young man thirty-seven years old, so that Christopher Webber was the only Fenton of a large family left in Bennington. This accounts for the lack of Fentons in Bennington, and supplies a reason for the fact that samples of Fenton's pottery are scattered from the northern peninsula of Michigan to the southern peninsula of Florida.

Christopher Webber Fenton's father-in-law Luman

*For the more remote history of the family see *ANTIQUES* for October, 1923 (Vol. IV, p. 166).

†The children were:

(1) Eliza, who married Eli Ames. She became the mother of the Ella Ames for whom the tea set was made; of Charlotte Anne, who married Frederick Hancock, potter; and of Fanny and Albert.

(2) Electa, who married George Webb and died in Bennington.

(3) Melinda, who married Seth Curtis and went to Alexander, New York.

(4) Maria, who married a man by the name of Seymour, and went to Adrian, Michigan.

(5) Clarissa, who married a Mr. Leach and also went to Michigan.

(6) Sally, who married Orange Fargo of Fargo's Express, and went to Batavia, New York.

(7) Harriet, who married a Mr. Hill.

(8) Christopher Webber, potter, who married Louisa Norton. Their children were Fanny, Augusta, Henry and Frank.

(9) Richard Lucas, who married Mahali Curtis. Their children were Electa, Jane and Henry.



Fig. 5—OLD FASHIONED GIRLS

Left to right: Fanny Hancock; Augusta Fenton (daughter of Christopher Webber) who died at fifteen years of age; Ella Ames, cousin of Augusta.

Norton was the son of the founder of the Bennington pottery (1793). Luman had been a potter all his life, and was a successful man, so that, in 1838, he built the dignified mansion still standing in Bennington which is visited by hundreds of collectors of pottery. At the front of the house is a recessed portico, faced by tall columns. Within this portico stands a statue of Christopher Webber Fenton. This was constructed as the potter's show piece for the Crystal Palace Exhibition, New York, in 1854. It has a base of scrodle, on which stands a Parian bust of Mr. Fenton, surrounded by Rockingham columns. A figure of Charity surmounts the whole, for this was a sentimental age. In this house, a double one, Mr. Fenton and his wife established their home. They were kindly people, and Mrs. Fenton is remembered as a woman of strong character. When Mr. Fenton's brother Richard Lucas died, the latter's daughter Jane was five years old; and she then went to live in the mansion with her uncle's family. Ella Ames, daughter of Eliza Fenton Ames, was likewise taken in when her parents' home was broken up. This accounts for these nieces' ownership of a number of personal pieces made as gifts by Mr. Fenton when his pottery was flourishing.

Mr. Fenton has been written of as a shrewd business man and a promoter; but commercialism did not entirely dominate him. He had in his nature sufficient spirit of play to turn him aside from his many enterprises so that he might find a tea set for a little child. When my mother, Ella Ames, was three years old, her uncle Webber gave her such a tea set. She was born in 1844, so that the date of the tea set is 1847. She always believed that her uncle made it with his own hands, and the legend is almost too pleasant to be disturbed. She treasured it, too, as the work of a beloved one and it stands intact on a table today in the home of her daughter Alice Howe Marshall. It consists of a teapot, sugar bowl, three cups and three saucers. The china is cream white porcelain, neither thick, nor thin. The pattern is a delicate maiden-hair fern in green, with fine tendrils in black. The little teapot is fluted and stands four and one-half inches high while the sugar bowl, also fluted, is three and one-half inches high. The cups are lovely reproductions of true cups of China, fashioned without handles. Unfortunately, however, there is nothing among Bennington fragments in the least resembling this ware.

Fig. 7—
HEARTH TILE
Bennington
ware with
Rockingham
glaze.

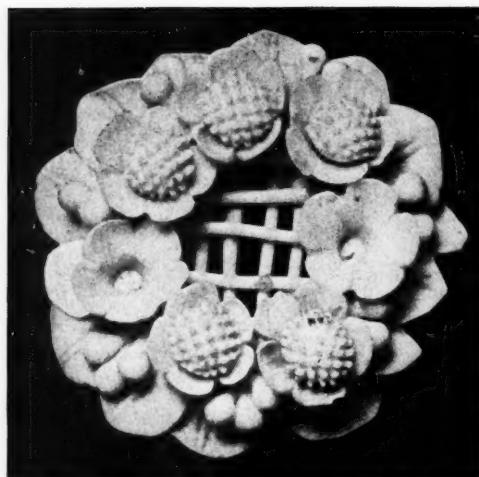
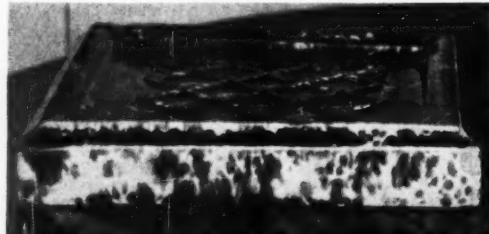


Fig. 6—PORCELAIN BROOCH
Made at the Bennington factory for Jane Fenton
Norton.

In material, form and pattern it suggests nothing else than Staffordshire. It was a gift to my mother from a beloved uncle, and it is by no means strange that the child recipient should have assumed that donor and maker were the same.*

Honored guests at the children's tea parties were the dolls shown in the picture of the little girls—Fanny Hancock, Augusta Fenton and Ella Ames. These dolls were so beloved that one day they were taken to a picture gallery, by their mothers, to be photographed. As one doll was ill, the artist supplied a book to the not particularly bookish little girl in the middle, and then photographed the whole outfit. Having one's picture

taken in those days was such a formal affair that one prepared long in advance for the ordeal and eventually sat in an outlandish position with results such as were never seen on land or sea, except in a picture. This photograph, however, shows little girls in their play clothes and only a trifle more solemn than usual.

The doll is probably the one for whom the little jug (Fig. 4) was made. My mother always saved this jug because it was so tiny, just half an inch high. She said that a potter made it for fun and gave it to her for her doll. In shape it is exactly like the larger jugs, gray glaze with two brown mottles on it. In wearing this as a pendant, the doll must have had to use a thread, for the jug handle is too small to admit a neck chain. The jug is even hollow within, but it is not large enough to hold more than one drop of molasses.

The pitcher marked *Ella* does not belong with the tea set, but was made at a later date, when Mr. Fenton was experimenting with queensware. The story of the pitcher may help to date it, and it is a pretty story, too. Mr. Fenton had two daughters. One was Fanny, who married Calvin

*What Mr. Spargo has to say on this point is too valuable not to be quoted at length: "No testimony short of a mark would convince me that it was made here. I know a woman who has a pitcher which she claims was certainly made at the pottery here, because she knows that her father brought it home from the pottery one day. Yet it is demonstrably and certainly English—as well known and easily identifiable as any bit of pottery ever was. The fact that a piece is positively known to have been purchased at the pottery itself is by no means evidence that it was made there. There is a woman here now who has a bowl that was purchased at the pottery by her mother, when the present owner was a girl. She remembers the purchase distinctly. Yet the bowl is of English make and has an English trade mark and maker's name!"



Fig. 8—COOKY JAR
Bennington ware with so called Rockingham glaze. The knob on the cover is a repair.

Park, at one time a partner of Mr. Fenton's. The other was Augusta, who died suddenly when she was only fifteen years old. She was of the same age as her cousin Ella Ames, and the two little girls were constant playmates and companions. Shortly before she died, Augusta had given her cousin the pitcher. It is marked on one side *Ella* and the other *From Augusta*. It has always been carefully kept because of sentiment. It stands four inches high and the glaze is hard and very brilliant. The markings of gold are as perfect as when they were put on. On close examination a network of faint crackles may be seen, which give a slightly brownish flush, such as the large pitcher does not show.

Mr. Fenton was generous with such queensware pitchers and I know of several which he had made for relatives. As in the fairy tale, there were great big pitchers for the great big bears and tiny little pitchers for the tiny little bears. The middle sized bears could not have used pitchers. The small pitchers, made for children, would have the recipient's first name printed upon them, and a little gold decoration. The large pitchers were exactly the same in shape, but measure seven and one-half inches in height.

Jane Fenton had grown up by the time the pitchers were made and had been married to Franklin Blackmer Norton, so her pitcher was a large one. It is as perfect a specimen of the type as I have seen, for the porcelain is creamy white and does not show the crazing. The glaze is so bright that it is difficult to photograph. The pattern is entirely of gold, both light and dark, but blending exquisitely with the color of the porcelain. The recipient's name is on one side and an elaborate rose pattern fills the reverse. These pitchers are as Victorian in shape as little figures of the Queen herself. The pitcher now is owned by Mrs. Norton's daughter.

Queensware calls for a story by itself. It never really passed the experimental stage in the Fenton pottery.* The

*With regard to this so called queensware there appears to be some confusion of opinion. The term appears nowhere in any of the Bennington advertising, nor in any discovered letters. It may, however, have been used within the family circle to designate what Mr. Spargo describes as, "a very ordinary earthenware with a softish glaze, which was technically classified as common white." "The ware," he goes on to say, "has been commonly called graniteware, but, in the case of these pitchers, wrongly so. True graniteware is much harder, with body and glaze more nearly akin." As for the belief that experiments with queensware were responsible for the financial troubles of the Bennington factory Mr. Spargo points out that the pitchers shown were produced about 1853 in the heyday of the concern. It does not follow, however, that Fenton made no experiments directed to the producing of queensware. But if the results never passed the experimental stage, they would appear to have been something quite different from the material of these pitchers which were turned out in some quantity for the St. Nicholas Hotel in New York City and for other places, as well as to serve as personal souvenirs. The whole matter of Fenton's queensware offers forceful illustration of how widely at variance may be family tradition and documentary evidence. Ed.

family tradition has always been that it was queensware which finally ruined Mr. Fenton. Always seeking for new ideas and trying to improve the work of the pottery, he brought potters over from England who had worked with the master potters. Greatbach was one of these. Constant experimenting took time and money. Wedgwood made a creamy white porcelain which was very popular and which he named queensware because he had presented a breakfast set of it to Queen Charlotte in 1761. He was made Potter to Her Majesty in consequence. They tried to make queensware at the Fenton pottery, but could never get the proper proportions for the glaze; so that it crazed or crackled. The *Ella* pitcher shows this plainly. But queensware is another evidence of Fenton's artistic aspirations.

A bit of tradition which is interesting is that Mr. Fenton called Rockingham *dark finish* and *dark lustre*, and my mother called it by these names as much as *Rockingham*. All the marble imitation was known to the family indiscriminately as *Parian*.

Back of the tea set, stands a picture frame, which looks much larger than it actually is, because of the small dishes. It interests me because imitating a Florentine picture frame in brown pottery seems such a curious enterprise. It does not indicate traces of an inferiority complex. The picture in the

frame is most appropriate, for it must have been taken about the time the frame was made, and the little girls are Laura and Fanny Hancock, daughters of one of the Bennington potters of whom I shall speak later. The smaller girl has two daughters living in Bennington today; and one of them has an excellent collection of pottery.

The soap dish of Rockingham does not resemble the soap dishes we see today, for it was made bath tub shape and deep, — to hold soft soap. A piece like this is in such sharp contrast to the delicate brooch illustrated that it seems hardly possible that the two can have come from the same works. It has taken the soap dish years and years of hard work to achieve a social position such that it could sit on the same table with the tea set. There must be times when it pinches itself to be sure that this, however, is true. The Parian lamb originally had a tree in back of it and was given to my mother in later years by a friend in Bennington, who—next to Mr. Spargo—has the largest known collection of Bennington pottery. All of the other articles shown were personal gifts in the family (Fig. 4).

Nancy is the cow, as she has been known to small members since she came from Bennington to Worcester with Mr. and Mrs. Frederick Hancock to help start another



Fig. 9 — A BENNINGTON COW

According to Mr. Spargo, cow creamers are not confined to Bennington. They were, and are, made in several European countries. The Bennington bovine follows a well known English model of the period: similar ones were being made in Jersey City.

pottery. *Nancy* was given to Mrs. Hancock by her uncle. Appropriately she is a cream pitcher. The cream goes in by an unnatural opening in the bovine back and is poured out through the genially gaping mouth. The tail, frozen into the static of *dark lustre* is caught in the very act of whisking off a fly. The gesture is humorous and the tail makes an ideal handle,—as animals' tails have been ideal handles since the Neolithic age. *Nancy* is shaped quite like an old fashioned cow. She does not look like the sleek



Fig. 10.—A LARGE BENNINGTON PITCHER (c. 1850)
Made at the Bennington factory for Jane Fenton (Norton) daughter of Richard Lucas Fenton. Presented by her uncle, Christopher Webber. Now owned by Mrs. Alida Norton Rice. Height of pitcher 7½ inches.

college bred cows that roam the New England hillsides today. She is a comfortable, pleasant beast, still unaware of possessing a temperament. Other animal pieces of the time were Victorian, and austere in their reflection of Landseer, but *Nancy* is whimsical. Her glaze shows a wide range of brown in the mottling and is peculiar in this respect. *Nancy* is still in the family and is owned by Frederick Hancock Harrington of Worcester, the grandson of her former owner (Fig. 9).

All the articles so far discussed have been utilitarian.

The brooch (Fig. 6) is solely

decorative. In two senses it is the flower of the collection. It measures just two inches in diameter and is one of the early experiments in porcelain, I have been told. It cannot be dated. It was made for Jane Fenton when she was a young woman and was living with her uncle, who had it made for her. As she joined his household in 1834 and lived there until she was married, in 1850, the date of the brooch is uncertain.

In texture and color, the piece is exactly like the marble it was intended to imitate. It may have been an experiment which was to lead up to cameo work. It is too frail to look like a brooch and the question always asked about it, is, "What is it?" It looks ethereal. It seems so beautifully fragile that, when one picks it up, its weight is surprising.

The leaves that form the basic wreath are hardly thicker than paper and are wrought with conventional veinings. The flowers of the upper wreath are simple in construction. They are cups with indentations around the edges to indicate petals, and from each indentation lines are engraved to the center to carry out this effect. The little balls that are fastened into these fairy cups are cris-crossed until they seem to be covered with pollen. Berries in bunches of three fill the space between the two wreaths. It must at once be

apparent that such brooches, made of such fragile material, could never be successfully manufactured, for they could only be the product of hand labor and not worth the pains they cost.

The hearth tile pictured bears the familiar "1849" Lyman and Fenton mark; but the stamp has been used so carelessly that the impression is not clear. The careless use shows that the tile was made at a time when the mark had ceased to be a novelty to the workmen. The tile was designed to stand in a corner of the fireplace to support tongs and shovel. It is seven and one-half inches square, indented in the center, and cris-crossed with three diagonals in a square four and one-half inches on each side. The diagonals are raised to keep the utensils from slipping. The glaze is a light buff, so light in fact that the term *dark lustre* could not apply to it. The under side is cream color (Fig. 7).

This tile offers sharp contrast to the rich dark brown of the cooky jar (Fig. 8). Both were part of Jane Norton's equipment, given to her by her uncle when she started housekeeping. Bennington cooky jars are not unusual, but the glaze on this one is very hard and brilliant, in spite of the fact that the piece has endured a hard life. It has given cookies to four generations of Norton's; but has now earned a vacation together with a dignified resting place in the front part of the house. The edges of the cover have been nicked and the present button on the cover is not the original one.

The lawn seat (Fig. 11) illustrates another chapter in the life of Jane Fenton Norton. It was not made in Bennington but in Worcester, Massachusetts. After her marriage in 1850 to Mr. Norton, Jane Fenton and her husband settled in Bennington; but, in 1858, they decided to start a pottery of their own. Mr. Norton was the son of John Norton and the grandson of the original John Norton who had founded the Bennington pottery in 1793. He had served his apprenticeship of five years with his grandfather. In partnership with Frederick Hancock he established the Norton and Hancock Pottery in April, 1858, a month before the United States Pottery closed its doors.

The lawn seat is elaborate in its detail. A cord binds the cushion; the bark of the stump is realistically corrugated; a vine encircles the broken bole.

In spite of its pallid stiffness, in spite of the lack of invitation in the mathematically calculated droop of its four corners, the pottery cushion on the pottery stump is a most comfortable seat. Its top bears depressions restful to humanity. "How came these depressions to be so universal in their appeal?" The answer is simple. Frederick Hancock, sat in the wet clay to form the mold. In so doing surely he devised that ideally restful occupation for which Franklin P. Adams has made, in vain, such long and diligent search.



Fig. 11.—WORCESTER POTTERY, A BENNINGTON DERIVATIVE
Lawn seat made by Norton and Hancock, formerly Bennington potters, who established a pottery in Worcester, Massachusetts, in April, 1858.

Lucy Russell's Journal

THE bag measures perhaps eight inches by twelve. It is of fine linen, decorated on each side with a symmetrical pattern embroidered in more kinds of stitches than most folk know the names of,—satin stitch for solid leaves and petals, French knots for the thistle calyxes and the looped border, button-hole stitch for outlines of leafage, chain stitch for the long sweeping stems, tufting for the thistle heads, and who shall say what else for other things. The linen ground, rotted with age, is fragile, almost, as gossamer. On the medallion enclosed by the thistle stems remain, in faint traces of penmanship, the words *Lucy Russell, Handwork*.

To place the date of Lucy's "handwork" is not, by any means, an easy undertaking. The design might be of the late eighteenth century; it might be of the early nineteenth. Probably it is of the latter. "About 1800" will sufficiently serve the purposes of date; for within the bag there still remain several of Lucy's belongings, signed and dated. The first and earliest is a home-made book of fine rag paper, its cover carefully bordered by ruled pen lines and bearing the title, *Divine Songs Composed on various Occasions and Subjects Collected from different Authors by Lucy Russell of Carytunk, June 30th, 1806*,—all this inscribed in a fine large copy book hand. The inner pages have been carefully ruled with a knife blade and are inscribed with the words of the divine songs, six in all,—none of them, alas, either interesting or poetic.

Apparently Lucy long cherished this book as a kind of receptacle for the preservation of poems which struck her fancy. Several dates occur; the last one, March 8, 1817, twelve years later than the designing of the cover.

Lucy was a child whom those of us who disapprove the present generation would like to think all our ancestors resembled. She was a worker, and she was full to overflowing with that religious fervor whose revival is now recommended as an efficient safeguard for the young. Apparently she had undertaken school teaching in Canaan Goar, a Maine village, which, as today's motoring goes, would seem but a step from her home at Carytunk. But a century ago the location removed Lucy far from parents and relations. She was lonely, and she spilled her loneliness into the pages of her journal, usually in the form of some religious meditation.

Here is a sample:

February 18th. Sabbath day. Disappointed by the storm of attending my meeting. Wrote a letter to Polly Russell, her soul appears precious to me . . . What a comfort would it be to me to see her walking in the ways of virtue.

Later she attempted to eke out her pay as teacher.

May 20. Put Mrs. Holt's diaper into the loom.
 May 21. Wove six yards.
 May 22. Wove six yards.
 May 23. Wove seven yards. Mr. Holt got home from Brunswick.
 May 24. Was some unwell. Wove five yards.
 May 25. Wove five yards. Miss Tiepha Struard visited here.
 May 27. Wove. Got the web out. Settled with Mr. and Mrs. Holt. I receive many favors from them; they are to me as the best of parents. Joined the female society in Bloomfield.



EMBROIDERED LINEN BAG (c. 1800)

Of fine linen, decorously worked by Lucy Russell, and apparently used as a repository for her personal diary.

But throughout Lucy's journal occur frequent references to her religious state of mind.

July 7. Sabbath day. Have been quite unwell. Wrote a letter to Mrs. E. Mirick. O that I could this day visit God's sanctuary. I seem to be shut out. I feel even melted down under the trial. God's ways are mysterious but just. It is not a fond conceit of my own opinion, but if I know my own deceitful heart, it is only because I love the sanctuary of God and do esteem one day spent in his courts better than a thousand elsewhere.

And so on for four pages. It is doubtful that Lucy knew just what she was talking about, but the large words appeased her loneliness even when their spelling was too much for her. July twenty-first brings four more pages of much the same thing. On August fourth, that being the Sabbath day, Lucy again devotes herself to meditations which occupy six pages, beginning:

My barren heart, I feel as though the Lord was about to say, Cut it down, why cumbereth it the ground.

But we must remember that old fashioned stories, however sad, were wont to have a happy ending. It is comforting, therefore, to learn from Nathaniel Goodrich, who, by inheritance, now owns Lucy's linen bag and its revealing contents, that in due course the girl was married, became the normal and sensible mother of a large family, and lived to behold many of her own offspring in the role of proud and happy parents.

Early New England Silver

By FRANCIS HILL BIGELOW*

THE characteristics of such objects as were made by the early New England silversmiths are directly traceable to the mother country, old England. It is known that many of the well-to-do immigrants brought with them those early standing cups belonging to the First and Old South Churches at Boston.†

John Hull (1624-83) was among the earliest of these New England silversmiths, and also a wealthy trader. In all probability he had sent to him from England examples of the prevailing fashions there in silverware to serve as copies. During the Commonwealth (1649-60) objects were, generally speaking, devoid of decoration, but after the restoration of Charles II (1660-85) a noticeable change took place and ornamentation was the rule.

Illustrated upon the cover is an English tankard with the London date-letter for 1658-59. The embossed (or repoussé) decoration of vertical acanthus leaves at the base became popular in England between the years 1670 and 1695 and was probably at that time added to the tankard.‡ An American tankard of this description was wrought by Timothy Dwight (1654-91) of Boston, an apprentice of John Hull, for John Stedman, who was born in 1601 and died in 1693. It was, perhaps, made about 1680-85. A similar decoration is shown upon the beaker illustrated in Figure 65 of *American Silver of the XVII and XVIII Centuries*, published by the Metropolitan Museum

*The photographs used were taken under Mr. Bigelow's supervision; some of them for *Old Silver of American Churches*, and some for a contemplated volume on *Domestic Silver* by E. Alfred Jones.

†These are illustrated in *Old Silver of American Churches* by E. Alfred Jones and therein described. These English cups were copied in shape, if not in decoration, by the New England craftsmen.

‡In the collection of Lord Swaythling is a tankard with the London date-letter for 1645-46 with similar decoration.

of Art, New York. The beaker is doubtless of New England origin, as it was found there; though the attribution to Shem Drowne of Boston is probably erroneous. There seems to be no evidence that Drowne was a silversmith; and doubtless a craftsman with the same initials will in time come to light, that will more satisfactorily identify the maker.

Many objects wrought by the Boston silversmiths were decorated with vertical or spiral fluting on the lower part of the body, as in the two-handled cup (Fig. 2), made by John Coney (1655-1722) of Boston. This form of decoration was fashionable in England toward the end of the reign of Charles II (1660-85). The cup was the gift of William Stoughton, who died in 1701, to Harvard College.

Frequently a fluted or cored band surrounds the body below the lip, as may be seen in a similar cup made by Edward Winslow (1669-1753).* Such bands were often used to surround the edges of patens and the shoulders of tankards; they are shown on the foot of the two-handled cup (Fig. 2) and upon the cover. These narrower

decorations while similar to the wider flutings of the body are commonly referred to as *gadrooning*.

Cast and chased handles with human heads upon the shoulders were commonly used in the reign of Charles II.

A caudle cup (Fig. 3) made by Jeremiah Dummer (1645-1718) of Boston shows spiral fluting (called in the trade *bat's wing*) on the lower portion of the body—the alternating flutes being convex and concave. The handles are cast, and are another type of those common at the time of Charles II. This cup has an engraved inscription on the bottom, *Benjamin Coffin to R. G.* The latter initials

*Illustrated in *Historic Silver of the Colonies* (Fig. 174).



Fig. 1 — AMERICAN SILVER TANKARD
Made by Timothy Dwight of Boston (1654-91). This should be compared with the English tankard shown on the cover.

are for Ruth Gardner of Nantucket, who married James Coffin in 1692. It is of the straight sided type of caudle cup which originated in England in the reign of Charles I (1625-49).

The more usual style of caudle cup is gourd-shaped, and may be traced to the reign of Henry VIII; but its great popularity in England was during the reign of Charles II, when, next to the tankard, it was as a drinking vessel thought indispensable in every household. The bodies were sometimes boldly embossed with sprays of tulips and carnations as



Fig. 2 — AMERICAN SILVER TWO-HANDED COVERED CUP
Made by John Coney of Boston (1655-1722).



Fig. 3 — AMERICAN SILVER CAUDLE CUP
Above. Made by Jeremiah Dummer of Boston (1645-1718). Spiral or bat's wing flutings at the base are alternately concave and convex. The handles are cast.

Fig. 4 — AMERICAN SILVER CAUDLE CUP
Below. Made by John Coney. The handles are closely similar to those used by the same maker for the cup shown in Figure 2.

Fig. 5 — AMERICAN SILVER CAUDLE CUP
At the right. Made by Sanderson and Hull previous to 1674. Decorated with punched dots and with flowers in compartments.



the decoration on the chests made in New England during the last quarter of the seventeenth century. The caudle cup in Figure 5, wrought by Sanderson and Hull, was made for Augustin and Elizabeth Clement, residents of Dorchester in 1635. The husband died in 1674 and his widow gave the cup to the First Church there, in 1678.



The caudle cup in Figure 6 was made by Robert Sanderson (1608-95) or by his son (1652-1714); the date engraved upon it 19th Sept. 81 is that of John Foster, whose initials and those of his niece Silence Baker are also engraved upon the bottom. The cup was given to the Hollis Street Church in 1744 at the death of Silence Baker.

An ornamentation that first appeared in England during the reign of Charles I (1625-49) and lasted into the reign of William and Mary (1689-94) was called *granulated*.

in the large one by John Coney (1655-1722), (Fig. 4), where a cherub is emerging from the flowers.

Often the caudle cups were decorated with "punched" ornament by being embossed with somewhat crude designs composed of lobes and dots struck with a hammer and round-ended punches on the outside of the object, forming a series of depressions, as in the band of Figure 5, which appeared as raised dots on the inside; they were often arranged in patterns.

Other caudle cups are slightly embossed with sprays of flowers often on a matted surface, and are only remotely like the ornament on English plate. The floral designs resemble, to some extent,

A broad, matted or granulated band surrounds the body, leaving the lip and base plain, as on the English standing cup illustrated in *Old Silver of American Churches* with the London date-letter for 1639-40 and belonging to the First Church of Boston. Robert Sanderson (1608-93) and John Hull (1624-83) of Boston made a pair of beakers with similar decoration for Thomas Lake of Dorchester. At his decease in 1679 these beakers were given to the First Church

of that town. Jeremiah Dummer (1645-1718) an apprentice of Sanderson and Hull wrought a similar beaker that was the gift to the church at Salem of Francis Skerry, who died in 1684. Another beaker (Fig. 7) made by Sanderson and Hull is dated 1659 and belongs to the First Church, Boston.

English beakers with the granulated band were made in small numbers in the Stuart period between 1660 and 1680. In Scandinavia and Germany in the seventeenth century such decoration was used on tankards and other vessels.

Another ornamentation found on English plate between the years 1660 and 1690, and in isolated examples as late as 1720, consists of appliquéd foliage or "cut card" work, resembling in effect that of a pattern cut out of cardboard and applied, as in the tankard illustrated in Figure 9, made by Jeremiah Dummer.

The initials of the original owners are those of Rowland and Elizabeth (Saltonstall) Cotton, who were married in 1693. It is not impossible, since the arms of Saltonstall are contemporaneously engraved upon the front, that the tankard may have belonged to the second Richard Saltonstall, who left America in 1682 and died in England in 1694. The other two shields of arms are of later date.

Cut card foliage of this kind may be seen on New England furniture of the last quarter of the seven-



Fig. 6—AMERICAN SILVER CAUDLE CUP
Made by Robert Sanderson or by his son (1652-1714). Decorated with punched dots and with flowers upon a matted ground.

teenth century, especially in Connecticut; and some of the flat brass plates (with bale handles) used on furniture during the eighteenth century were probably derived from that earlier decoration.

The New England silversmiths somewhat rarely used engraving as a form of decoration, getting their inspiration from such Dutch examples as had been brought hither by the early immigrants. The beaker (Fig. 10), made by John Hull (1624-83), did not come into possession

of the Rehoboth Church until 1754.

A smaller beaker (Fig. 8), with the initials for Philip and Thankful Withington who were married in 1682, was made by David Jesse of Boston who died in 1705. It is engraved below the lip with a band of scrolled foliage from which depend acanthus leaves alternating with vandyke ornaments. After the early period, New England silver more closely resembles that of other sections.

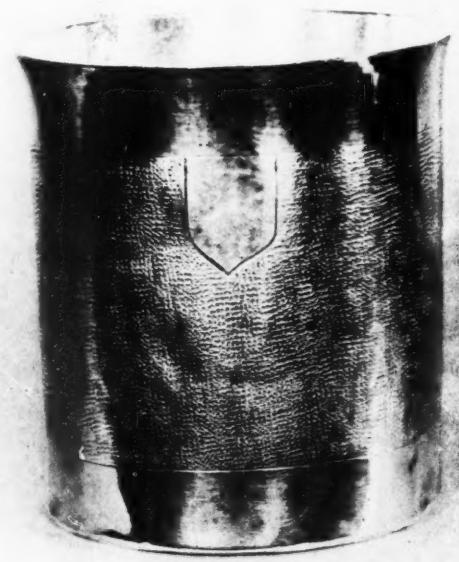


Fig. 7—AMERICAN SILVER BEAKER
At the left. Made by Sanderson and Hull. An extremely simple form, the decoration of which consists of a broad granular or matted band and a plain shield enclosing the date 1659.

Fig. 8—AMERICAN SILVER BEAKER
Above. Made by David Jesse of Boston prior to 1705. Engraved with foliated scrolls and depending acanthus forms.





Fig. 9 — AMERICAN SILVER TANKARD

Made by Jeremiah Dummer. On the lid and at the base of the handle occurs an applied flat ornament known as cut card work.



Fig. 10 — AMERICAN SILVER BEAKER

Made by John Hull, (1624-83). Elaborately engraved with band ornament and foliated scrolls.

On Reading Book Catalogues

By GEORGE H. SARGENT

If you are a collector of books, of course you read the catalogues that come in your mail. That is a necessary matter of business. But if you are a true bibliophile, you read the catalogues for mental pleasure and profit,—particularly old book catalogues. Now such compilations are, naturally, as different as the men who make them. Some are as dull reading as the dictionary, though I once knew a man who read the dictionary through once a year—or said he did, although I believe he skipped some of the easy words.

Reading the dictionary enlarges one's vocabulary tremendously. So reading book catalogues increases one's knowledge of books. Especially to be commended is the reading of old catalogues of books out of print. Sometimes the reading of the mere titles will render the reading of the book itself unnecessary. That saves time. But when you come upon a title like that of *The Four Sons of Aymon* in a catalogue of black-letter books your imagination is stirred, and you think of the poor Duke of Bordona who mounted

his four sons upon one overburdened old nag and sent them forth into the world in search of adventure—which they found in plenty. You go back nine centuries to the Middle Ages and the book title recalls the quivering life of that period.

The Pathway of Curious Information

Reading catalogues of old books, one is led to wonder why they all were written. A recent rare book catalogue lists *The Connoisseur's Text Book of Wines and Spirits*, published in the year one of American prohibition. Now this would seem to be a book as out-of-date and useless as Reginald Scot's infallible rules for the detection of witches. Putting aside the idea that the author might have borne the costs of publication in order to see his name on a title page, it seems that such books must be published for the collector of the future. I can conceive that some Dr. Rosenbach or Quaritch of the year 2225 may pay a round sum for this obsolete tome which teaches the connoisseur

to decant home brew so as to preserve the ingredients which promote conviviality and eliminate those which produce the morning-after feeling.

Most of us, even if not interested ourselves, like to know something about the things which interest other people. There is no better way of discovering what these are than to read old book catalogues. Personally I am not deeply interested in the *Natural History of the European Seas*, but some expert malacologist may tear his hair upon learning that this book, by one E. Forbes, published in 1859, is at last "out of print." A learned Spanish author wrote a work, *Apología de los Asnos*, containing a poem on asses, which fills about eighty pages of text, while the notes occupy 175 pages; but the catalogue of Henry Stevens's rare books tells me enough about this compendium of asininity and erudition. The theory that everything printed is valuable to somebody besides the author finds confirmation in old book catalogues. At least, one is forced to the conclusion that authors themselves believe in this theory, and set their little barks afloat in the hope that they will reach the right haven.

Catalogues of local history amount to little. But sometimes there are pamphlets on local events which are highly diverting. For instance, there is *The Dreadful and Most Prodigious Tempest at Markfield in Leicestershire, On Thursday, Septemb. 7. Where most wonderful Stones of Hail fell down in the forms of Swords, Daggers and Halberts. Together with the Terrible Claps of Thunder and the noise of two Armies encountering one another. . . . With The Dreadful Devastation is made on the Ground, Trees being plucked up by the roots, and Walls and Houses torn in Pieces . . . To which is added the last Observation of Sir George Booth: His Character, Transformation, and his Epitaph.*

The finder of the title of this work, printed in 1659, unless he be a meteorologist or a genealogist, may be satisfied with the title alone, but he is bound to speculate on the "last Observation" of Sir George, which might well have been: "I haven't seen a storm like this since the Big Wind in Ireland."

Rough on the Scottish Scouts

It is necessary, of course, to read the titles of old books in the light of the knowledge of the times in which they were written. A book which might interest the collector, but which is not to be recommended to the Boy Scouts or scout-masters of our day is a little leaflet printed in 1651, relating to James Hind, the notorious highwayman who was executed at Worcester, September 24, 1652. But the title is alluring, if misleading: *Hind's Ramble, or the Description of his manner and course of life. Wherein is related the several Robberies he hath committed in England, and the Escapes he hath made upon several occasions. With his voyage to Holland, etc. With a Relation of his going to the Scotch King, where he was made Scout-master General. A Book full of Delight, every Story affording its particular Jest.* It is apparent from this title that whether or not Hind's career furnishes delight by its contents, the "Scotch King" (Charles II) was not at all particular about the kind of man he selected as head of his scout-masters.

I bar catalogues of genealogies. The study of one's

ancestors is doubtless worthy of all commendation, and to judge by catalogues, it is interesting to a large number of people. But for amusement one might as well read the city directory. Even bibliographically, the catalogue of genealogies has no value to anybody except the person who wishes to buy a book, and a publication which is nothing more than a salesman is not a companion for the reader. Doubtless the object of the publisher or dealer—to sell his books—is laudable. But it must be remembered that there is a large class of people, unable to buy everything that is offered to them, who find entertainment in looking at shop-windows filled with things they cannot afford. The window-shoppers of literature are entitled to much consideration.

Had One Been One's Own Early Ancestor

It is the old priced catalogues, however, that cause me to sigh. One cannot have his cake and eat it; we know; and had I lived in the eighteenth century and bought the books which appear within my modest means from the catalogues of that day, they would be of little use to me now. But why did not some of my ancestors buy from Parker's catalogue such items as Denton's *Brief Description of New York*, 2 s.; Morton's *New English Canaan*, 1637, 3s; *New England's Prospect*, 1634, 3s 6d; *Description of Virginia*, 1649, 2s 6d, or *Virginia and Carolina richly valued*, 1650, 3s 6d? These were the prices for the winter of 1771. The subsequent rise was not so rapid as it is in these days, for, according to the *New Catalogue for the Spring, 1773*, Sir Humphrey Gilbert's *Report of Discovery and possessing New found Lands*, 1583 and Richard Whitbourne's *Discourse and Discovery of Newfoundland*, 1623, could be had at the same bookstore for the modest price of two shillings sixpence each. Parker's seasonable catalogues of books were issued quarterly, "(being marked particularly reasonable)" as the cover informs us—a statement which is incontestable.

Even the giants of those days were marked "particularly reasonable" in all these catalogues. Hingeston catalogued the second edition of Shakespeare's *Works*, wanting the title, in 1771, at one pound, one shilling. Robson, in disposing of the library of Dr. Bland, the prebendary of Durham, in 1767, offered "Shakespeare's *Works*, 4th edition, fair, 18s, 1685"; and Robson's catalogue now brings more than twice the then price of a *Fourth Folio*. George Wagstaff, in 1769, offered "Shakspear's plays, second edition, good copy, with a fine head of the author from an original drawing, 1632, £1 10s od." That is exactly what Mr. Quaritch now asks for the Wagstaff catalogue.

Some Early Auctions of Books

Old auction catalogues, too, tell the same story. Few of the older ones have more than title-a-line entries, some of which are now insufficient for purposes of identification, as the books catalogued have disappeared. But there are some which furnish much more than bibliographical information. Such was the catalogue of Charles Purton Cooper, Esq. Q. C., secretary of the old English Record Commission, whose books were sold by Sotheby and Wilkinson, in London, on April 19, 1852, and seven following days. This scarce catalogue is one of the curiosities of literature. Of its 214 pages only 118 are devoted to

the catalogue of books for sale; the remaining pages contain notes. Many of the books were presentation copies to Mr. Cooper, and he observes that one was given him by a regius professor, another by a duke, and that a third was secured from "a soldier in an English regiment, badly wounded at the disastrous assault upon Bergen-op-Zoom, and then in hospital at Breda."

An extraordinary note in this catalogue, said to be copied from a French book of prayers of 1789, would be incredible did we not know of the rampant villainy of the times. Briefly, it states that in the summer of 1794 two travellers stopped at a chateau in the southeastern department of France, one of them having a slight acquaintance with the owner of the chateau, who was of the old nobility. Both strangers were invited to the family dinner, which was as elaborate as the times would permit. At the close of an enjoyable repast, as the dessert was brought on, one of the travellers took from his pocket a paper commissioning himself and his companion delegates from the Convention to seize the chateau and its contents and forthwith to guillotine the "aristocrat" proprietor.

The reading of this extraordinary document was followed by announcement that the guillotine, with its usual operators, had already arrived.

"The repast was discontinued for a few minutes whilst the two guests hurried their host to the courtyard of his chateau and saw him guillotined; it was then resumed."

Some of these earlier catalogues are remarkable for their omissions. The *First Folio* did not appear in the auction room, so far as we can learn, until May, 1687, when the Coventry collection was sold. The catalogue of Monsieur Massauve, counsellor of the Parliament of Montpellier, in February, 1686-7, is described by the auctioneer as containing books printed by the most celebrated and learned printers of the world, and yet fails to mention Gutenberg, Fust and Schoeffer, Sweynheim and Pannartz, Gering, Froben, Ulric Zell, Caxton and Wynken de

Worde, beginning printing with Aldus, the Estiennes, Plantin, Petit and others of their time. The *First Folio* sold for fourteen shillings—as Wheatley says, because it was a folio—and the folios of Jonson and Davenant brought the same price. The older catalogues show that bibliomania as it exists today, was formerly unknown.

Catalogues and Character

Every book auction catalogue reveals something of the owner of the books himself, especially if he is the cataloguer or if the books, as frequently occurs, bear owner annotations which are repeated in the catalogue. The Johnsonian will find delight in the catalogue of Topham Beauclerk, who is said never to have loaned a book. The student of printing will find a great deal to interest him in the catalogue of the Hibbert library. The collector of Americana may nowadays draw upon a collection of book catalogues which themselves form a considerable library. First editions collectors may gain bibliographical knowledge and much pleasant information from the catalogues of collectors of "firsts," like that of the late John Quinn.

Prefaces and introductions must, of course, be read. Usually these are written by the auctioneer's cataloguer, and are frankly nothing but an advertisement for buyers, but now and then some collector wishes to say a word for himself or his books. Richard LeGallienne even dropped into poetry in a foreword to the catalogue of the sale of part of his library.

It is easy to tell which owners have been readers of their books, and which ones have bought with an eye to a possible parting with their treasures. Personally, I like the catalogue of a collector who has also been a reader with a love for the old, the quaint, the rare in books. Many a pleasant, if not a profitable hour may be spent in the reading of such literature. And who shall say that the stimulus given to imagination by the mere names of books is not worth while?

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

GEORGE CROWNINSHIELD'S YACHT CLEOPATRA'S BARGE ON A VOYAGE OF PLEASURE, 1816-1817. By Francis B. Crowninshield. Boston: privately printed, 260 pages, 40 illustrations, bound in red cloth, gold tooling and lettering. Price, \$20.00.

JOSEPH HERGESHEIMER, in his romance of *Java Head*, has depicted in bright colors the Salem of the early forties when the swift ships and splendid commerce which, for half a century, had made the little Massachusetts town's name familiar in every port of China and the Malay Archipelago were already showing signs of that decay which, within ten years, was to make the place "a port of vanished ships."

It might be wished that Mr. Hergesheimer had taken for the background of his tale the period of a generation earlier, when privateers, fitted out by Salem's adventurous merchants, were scouring the seas and playing havoc with British commerce. Many a stately mansion in Salem still offers testimony to the golden profits which these accredited pirates brought home. But the mansions consumed only part of their spoils of war. There were investments in new ships, gilt-edged securities, and in one case a privateering fortune was partly spent for building

and voyaging in the first pleasure yacht that ever crossed the Atlantic.

The story of *George Crowninshield's Yacht Cleopatra's Barge on a Voyage of Pleasure, 1816-1817*, compiled by Francis B. Crowninshield from journals, letters and the log-book of the vessel, and privately printed by the author, is an important record in the history of Salem's most glorious period. But the chief interest of the book for many readers will be found in the light it throws upon the remarkable character of Captain George Crowninshield, builder and owner of the *Barge*.

If George Crowninshield's lot had been cast in London instead of Salem, he would have outshone Beau Brummel in his own sphere of exquisite dandyism. But, curiously enough, Captain George, as everyone knew him in Salem, added to a love of fine dress, striking equipages, and luxurious living the intrepid courage of the most resolute man o' war's man that ever trod a ship's deck. He and four of his six brothers were captains of merchantmen before they were twenty, and at one time all five of them were away in the east, trading kegs of silver dollars for the spices, gums, teas and silks of Asia.



THE VILLAGE GREEN SHOP

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Now Open for the Season

When Captain George was at home between voyages he built one pleasure craft after another, constantly experimenting with new rigs and spread of sail. Whenever a storm broke over Massachusetts Bay, he would put to sea with equipment for the succor of ships and their crews. Again and again he plunged overboard to the aid of drowning men. Not content with fighting water in its most belligerent moods, he was likewise a volunteer fireman in Salem, and more than once entered burning buildings at peril of his life to assist in the rescue of the inmates.

When news came to Salem one Sunday morning that the British ships *Tenedos* and *Endymion* had chased the *Constitution* into Marblehead harbor, a battery was hastily sent thither from Salem, Captain George riding astride one of the guns that he might surely be on the spot where trouble was likely to be thickest.

When the War of 1812 was ended, Captain George found himself with an ample fortune and at once indulged a long cherished wish to build the most luxurious pleasure yacht afloat. As if to fulfill the prophecy of one of his relatives that "George would pick out some fool name for her," he at first chose the name *Car of Concordia*. After the craft was launched, however, he changed it to *Cleopatra's Barge*, his aim evidently being to make the vessel as splendid as the craft described by *Enobarbus*.

Her interior woodwork and the furniture was of mahogany and birds-eye maple done in the style of the first Empire. Her belaying pins were of solid brass. The ropes about her quarter deck were overlaid with velvet. All her glassware, table silver and porcelain were made to order after special designs selected or suggested by Captain George. As to the generosity with which her larder was stored for the voyage, there is one item of a barrel of mincemeat, for which the price was \$160.

Mr. Crowninshield lets the log-book of the vessel and journals and letters tell the story of the yacht's voyage to the Azores, Madeira, and so through the straits of Gibraltar to Corsica, Elba, and Naples.

The yacht's longest stay was at Naples, whence Captain George traveled to Rome to pay his respects to Napoleon's sister, the Princess Pauline, and to convey to her messages which he had brought from the Emperor's relatives and adherents in Elba and Corsica.

These incidents and the fact that the yacht's commander was very graciously received by the Bonapartes, and brought away souvenirs of Napoleon—a lock of his hair, a snuff-box and other trifles, gave rise to the story that the yacht had been built with the design of attempting to rescue the exile from St. Helena. The extraordinary sumptuousness of the vessel's fittings, her owner's well known admiration for the Emperor, his visits to the Bonapartes, all lent some color to the story. The Bourbons evidently took some stock in it, for they carefully watched the vessel during the entire time of her stay in the Mediterranean. Other than this, however, there is nothing to substantiate the legend. *Cleopatra's Barge* returned to Salem in the autumn of 1817, and her owner was preparing for another voyage when he suddenly died.

The book is handsomely printed and bound and profusely illustrated. Apart from the history of the yacht it contains much valuable information about Salem privateers and the profits of their voyages during the War of 1812.

It is difficult to stop quoting from the book or making extracts from the Journal of Captain George's eccentric cousin "Philosopher Ben" who was always in a disturbed state of mind over the foreigners who visited the ship, and customs which he observed among peoples of a civilization other than his own.

Taken altogether, the story of the voyage of *Cleopatra's Barge* as it has been pieced together by the present compiler is a classic which deserves to rank with *Two Years Before the Mast*. It assuredly belongs in every marine library of consequence. Originally printed for private distribution, in 1913, the few remaining copies of a limited edition are now offered for sale. They constitute a rarity which is worth having.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

In the September, 1924, number of ANTIQUES, in the Department of Questions and Answers, occurred a query as to a porcelain flask modeled in the form of an 1849 gold miner. The query was answered in the November, 1924, number by Aaron Davis, who supplied the information that the miner and various other figures were made in Germany during the period not long preceding the World War and were shipped abroad as containers of schnapps.



GERMAN FIGURINE FLASKS

Mr. Davis has facilitated the photographing of a number of these figurine flasks in his possession, and they are reproduced here as a matter of record. They are finished in a variety of ways, some in colors, and some in an approach to Delft blue. The backs of some have been coated with a Rockingham glaze. The designs suggest a thrifty Teutonic appeal to different national susceptibilities. The miner, whose interior was once abrim with Danzig gold water, was clearly destined for the American market. Despite his English label, the gay dog on the stool belongs in Maxim's historic Parisian bar. The Apache dancers might be of either Paris or Berlin. Jack Tar is universal.

Vulgar though they are, these figures are modeled with both skill and style, and they are well finished. They are, however, worth nothing at all as antiques. Worth considerably less than nothing are the very tawdry *Castle Walk* and *Turkey Trot* likewise made in Germany some fifteen years since, at a time when Terpsichore appears to have been making certain zoological investigations with a view to determining whether to become a Darwinian evolutionist or a Daytonian fundamentalist.



GERMAN FIGURINE FLASKS

Advertising Antiques

The dealer in antiques must, naturally, look for buyers among collectors of antiques, museum directors, and those home makers who have an appreciation of early furniture and household wares. He may, of course, reach a scattering few of these groups by advertising in a general magazine, a local newspaper, or directly by mail; but the cost per possible customer is likely to prove out of proportion to his returns.

For years, therefore, the dealer in antiques was confronted with the choice of wasteful advertising or of no advertising at all. Today, however, the magazine ANTIQUES solves his problem.

The subscription list of ANTIQUES is made up of some 8500 buyers of antiques—collectors, dealers, museum directors and home makers—among them the most important in the country. These persons read the magazine each month with enthusiasm for its editorial material and with consequent faith in its advertising pages.

A legitimate dealer can bring the name of his shop, its location, and its collection to the attention of this carefully selected group of buyers at a comparatively low cost.

We issue a booklet on advertising antiques which we shall be glad to send to any dealer on request.

ANTIQUES
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Great Announcement of Auction Sale

E. S. Youse's large collection of
RARE EARLY AMERICAN ANTIQUES
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Monday and Tuesday, October 19th and 20th, 1925

ODD FELLOWS' HALL
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In this collection you will find a large and select
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October issue of ANTIQUES will give description of articles to be sold

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Send in your name and address and you will receive descriptive circulars
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TAKE SPECIAL NOTE.—We shall soon have another shop located at East Wareham, near the Buzzards Bay concrete bridge on the main highway to Cape Cod. Watch future issues for more complete details.

W. W. BENNETT, Proprietor

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"In no work on English glass has such a large number of effectively reproduced plates from pieces of exceptional interest and quality been brought together, and to the advance collector the book will form an invaluable guide."—*London Connoisseur*. Illustrated with approximately one hundred exquisite reproductions. 250 copies are for sale in America at \$25.00.

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Recent discoveries have brought to light many important facts both as to the life and work of this famous craftsman. In this book not only is the character and work of Chippendale himself discussed, but the social background which created the demand for his art. There are sixty-one beautiful illustrations. 250 copies are for sale in America at \$15.00.

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CHINA AND POTTERY

Edited by Reginald Blunt

There is no phase of ceramics more fascinating for the layman or collector than the statuettes and small ornamental pieces here included. The text is edited by Reginald Blunt, but it is the work of a number of the best British experts. There are forty-nine full-page pictures showing over six hundred and fifty rare pieces. 350 copies are for sale in America at \$9.00.

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WOODCUTS OF THE
XV CENTURY

By M. J. Schretlen

The first authoritative account of all the Dutch and Flemish woodcut illustrations in books, beginning with the earliest and running till 1500, giving the exact development of this art in the Netherlands, and passing in review all the masters and their followers. There are over two hundred illustrations, the greater part never before reproduced. 150 copies are for sale in America at \$25.00.

COLONIAL FURNITURE
OF NEW ENGLAND

By Irving W. Lyon

This beautiful and justly celebrated book is now reissued, with the original hundred large heliotype illustrations which are in themselves an adequate history of New England furniture during the seventeenth and eighteenth centuries. \$20.00.

HOUGHTON MIFFLIN CO.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

233. M. C., South Carolina (ANTIQUES for June, 1925, Vol. VII, page 331).

Mrs. E. K. Loveland, Watertown, Connecticut, sends information regarding a silver plate marked *Adelphi Silver Company*. Mrs. Loveland has an after-dinner coffee set with the same mark. She is sure that the questioner will be disappointed to know that she bought her set at a jeweler's in New Haven, Connecticut, about 1900.

232. E. L., Pennsylvania (ANTIQUES for June, Vol. VII, p. 331).

Mr. Howard Cotterell writes from England that the first plate which E. L. mentions shows quite an uncommon mark because it is that of a partnership which lasted but about twelve months. Examples of this partnership are somewhat infrequently met with. The first mark is that of John Townsend and bears the date at sides (17-48) of admission to the London Pewterers' Company. The device in this touch is a dove with olive branch volant over a lamb.

The second touch is that of the partner Thomas Giffin, the device in this being a crown over a heart, both pierced by a sword.

Between these two touches appears the ampersand as previously suggested.

239. (ANTIQUES for June, Vol. VII, p. 333).

Several subscribers have sent information relative to the plate stamped *The residence of the late Richard Jordan*.

Mrs. Prentice Ashton of Charleston, West Virginia, has one of a set of plates bearing the same mark. She says that it was brought by her grandfather's grandmother when she moved from Maryland into Kentucky in the early years of the 1800's. The color of her plate is maroon.

Mrs. Foster Leland of Buffalo points out that Joseph Heath and Company are best known for their *Richard Jordan* design, a pretty landscape scene displaying a roadway leading to the residence, a fine one for that day, of the eminent Richard Jordan, a Quaker preacher.

The plate is pictured in Moore's *Old China Book*, page 67, and discussed on page 72. Barber in his *Anglo-American Pottery* lists this design by Joseph Heath and Company as occurring in red, pink, black, brown and various other colors.*

Richard Jordan died in 1826, according to Barber, who likewise states that until 1830, or thereabouts, the Staffordshire potters produced their printed wares exclusively in blue. That would place the Richard Jordan plate probably in the 1830's. The manufacturers, Joseph Heath and Company were in business from 1829 on.

Mrs. Leland also sends the subjoined answers to questions 239, 2 and 239, 3 (ANTIQUES for June, Vol. VII, p. 333).

239, 2. Samuel Alcock, 1839-1860, had for a mark a beehive with bees swarming about. Mrs. Eaton's sugar bowl is marked *Alcock* above the hive.

239, 3. Belper and Denby are the names of two towns in Derbyshire, England, whose names—or sometimes initials only—were joined in 1812, or thereabouts, by Joseph Bourne to mark the ware of his potteries. The Belper potteries appear to have been established about 1800. In 1812 Joseph Bourne came into possession of them, apparently operating at both Belper and Denby. In 1834 manufacturing was consolidated at Denby.

Joseph Bourne died in 1869. The works were still carried on by descendants and the name of the pottery remains *Joseph Bourne and Son*. Mrs. Leland has a plate of this type marked *Ontario Scenery*. It is white with blue decorations. The border is in panels containing a spray of flowers and leaves; across the top of the panels and down the right side is a vine with tendrils and white four petal blossoms. The border is lined with narrow lines going around the plate, which has twelve angles. The correspondent supposes the illustration to be the Niagara canyon with falls in the distance—palace and people at the left, with wigwams at the right.

*Barber, *Anglo-American Pottery*, second edition, 1901, p. 26.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

254. E. M. S., *Massachusetts*, owns a small tumbler of purple pressed glass, with ribboned or mottled effect in white. The piece, which is 3 inches high, bears on the bottom a raised mark in the form of a crest, showing what appears to be a swan's head.

It has been suggested that this mark occurs on a specific make of English glass, but no corroboration is at hand, though the texture of the glass itself would appear to permit of English rather than American attribution.

255. E. C. W., *Canada*, enquires concerning the painting pictured here. It is in oils on a very coarse canvas, and has, through remounting and the application of a coating of grey paint, suffered considerable damage. The subject, however, appears to be the so called *Roman Charity*. The owner suggests that both the subject and the treatment of the woman's head, with its auburn hair and long earrings, are reminiscent of the school of Titian.



Although it is almost impossible to judge of a painting on the basis of a photograph, the inclination of ANTIQUES is to attribute this example to Flemish rather than to Italian sources. That is to say, while the subject may be based on the Roman legend of *Cimon and Pero*, the head of the old man and the drawing of the young woman's arm and hand are strongly suggestive of the Flemish school of Rubens.

The head of the woman is, however, somewhat puzzling. In contour as well as in expression and treatment it seems not altogether in conformity with the rest of the picture. It may be either a subsequent repainting or the work of another hand. But here again the implications are Flemish rather than Italian.

The picture is an interesting one. Whether or not it possesses any value is another question.



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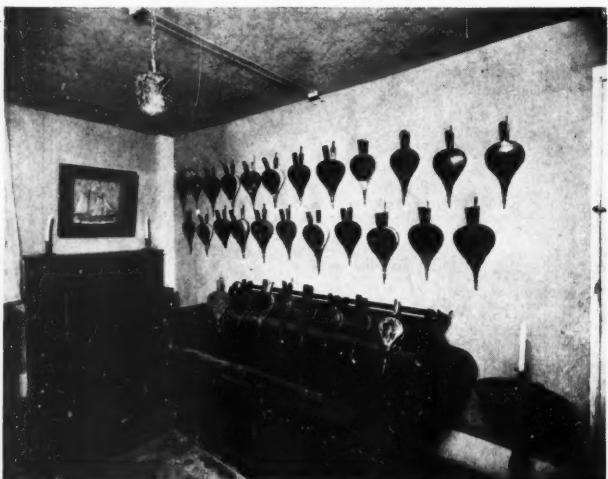


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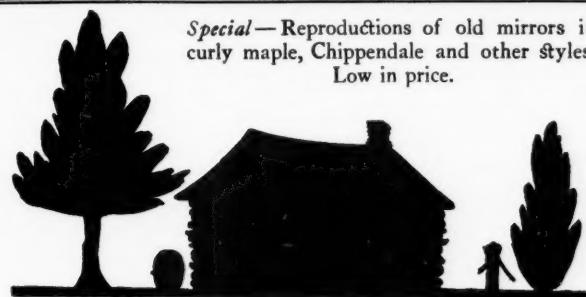
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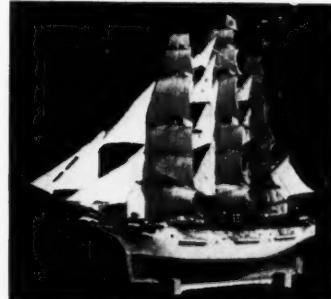
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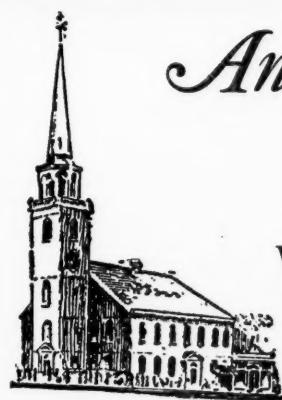


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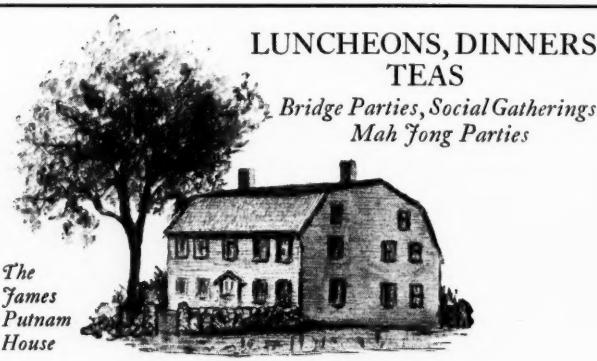
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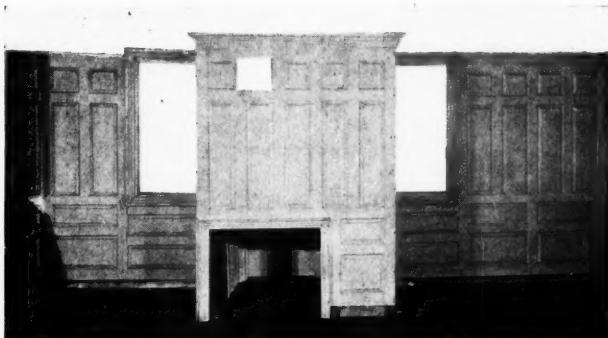
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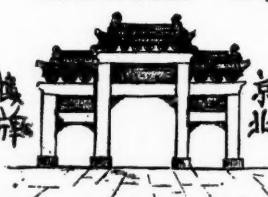
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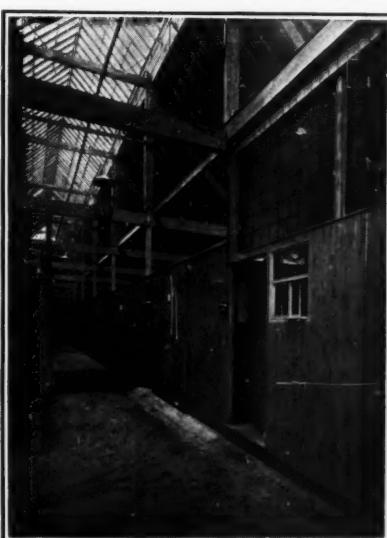
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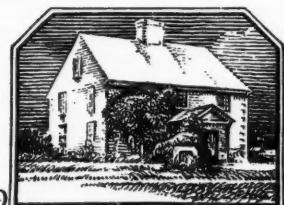
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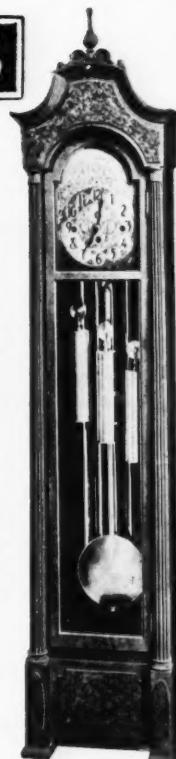
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40 high and low chests of drawers and old fashioned bureaus, swell-front bureaus, slant-top stretcher desk, several other slant-top desks in curly maple and walnut, arch door corner cupboard with scroll top, and several others, Dutch cupboards in pine and cherry, water benches, settees, 8 decorated chests with tulips, hearts and bird designs, a few with dates, 15 other chests in walnut and pine, stretcher tables, from the very small types to the 7-foot refectory, club foot tables, Sheraton and Hepplewhite tables, tilt-top and Empire tables, 2 melodeons, 100 chairs, 7 and 9 spindle Windsors, slat-back rush seat chairs, stenciled sets of chairs, and others, 2 shaving mirrors, prints, 3-canopy 4 post beds.

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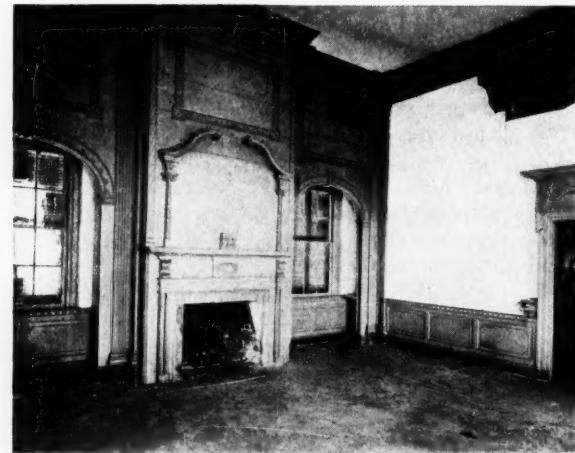
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25 of the finest Hand Painted Baptismal Certificates ever offered for sale dating back to 1700.

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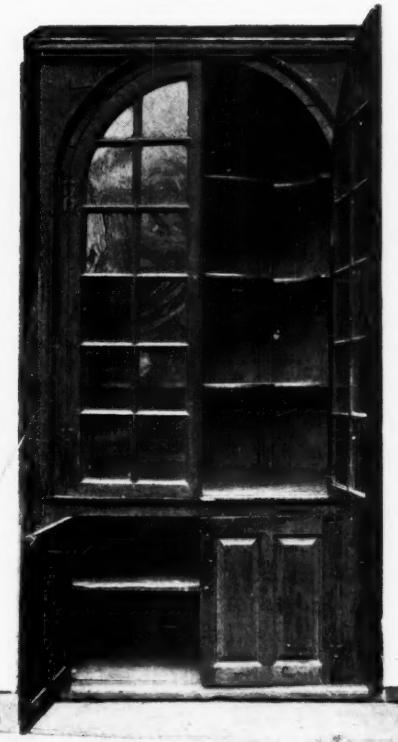
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Cupboard*

AMERICAN (c. 1700)

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It is made of walnut with pine back, and is entirely in original unrestored condition.



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¶ *The Stepping Stone* will, as always, be open to lovers of antiques, and its fine old furnishings will be kept on exhibition and sale.

¶ I offer this month: In cherry, a lowboy; a chest-on-chest; a chest of drawers; several little tables; a butterfly table. In mahogany, a rope-leg table; a Pembroke table; a rope-leg sewing stand; a Hepplewhite tea table; a chest of drawers.

SILVER : PEWTER : PRINTS : SHIP MODELS

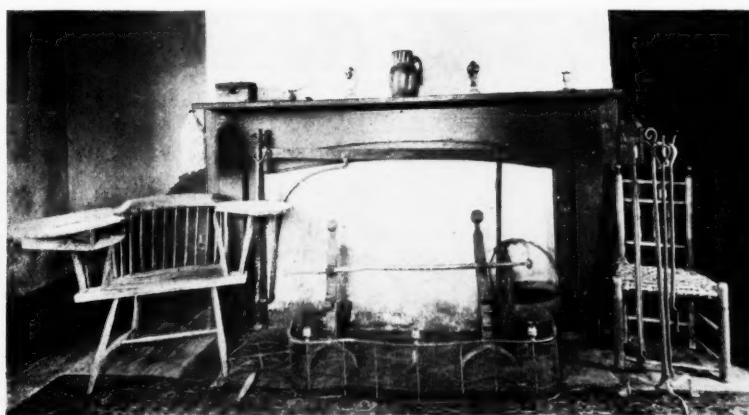
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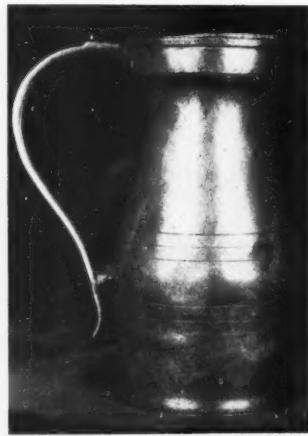
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*Fine collection of early New England Furniture
Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*

Marblehead Antique Exchange

is open for the summer with
a large collection of Early
American pine and maple
furniture, china, mirrors,
hooked rugs, etc.

Front and State Streets, Marblehead, Mass.



NINE INCH PEWTER MEASURE

BESIDES the measure illustrated I offer this month a very fine 4-inch pewter porringer, a very beautiful mahogany Sheraton high post bed; a Stiegel flip glass; pink and copper lustre; log cabin and Benjamin Franklin cup plates; rare marked pewter plate by Nathaniel Austin; two good pieces of historical china: one deep bowl, Joseph Stubbs, Upper Ferry Bridge over Schuylkill River; dinner plate, Enoch Wood, Pine Orchard House, Catskill Mountains.

JEMIMA WILKINSON
ANTIQUES SHOP
Florence W. Upson
DUNDEE NEW YORK

ANTIQUES

Reasonably priced for quick sale

LEILA J. FARR
Stratton Road EAST JAFFREY
NEW HAMPSHIRE

Telephone 124-3

FRANK W. BARTON
President

Telephones
RICHMOND, 3166 and 3167

Hooked Rugs

WE have an extraordinarily large
and varied collection of choice
hooked rugs from which we are glad
to send selections on approval to re-
sponsible dealers or collectors.

NEW ENGLAND SALES ASSOCIATION, Inc.
222 State Street BOSTON, MASSACHUSETTS



A rare old Empire secretary
and bookcase. Beautiful
crotch mahogany front, maple
interior. Many other wonder-
ful pieces on display in our
show rooms. *Full particulars
on request.*

Old Mahogany Shop
FRED R. DRURY
813 Union Street UTICA, N. Y.

Fancher's Colonial Shop

*In the historical old village of
GOSHEN, N. Y.*

FIFTY-FOUR miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere but a fine, well kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

*Everything guaranteed
genuinely old*

Telephone
55-R GOSHEN, N. Y.

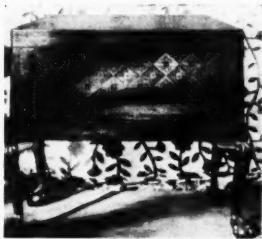
JOHN WEISS offers

An unusually large selection of fine maple and early pine furniture

Write us your wants

625 Lexington Avenue :: NEW YORK CITY

*Antiques
Luncheons
Afternoon
Tea*



Years Ago

GREAT BARRINGTON, MASSACHUSETTS

MRS. J. VAN VLECK BROTHERS

OPEN FROM
JUNE FIRST
TO OCTOBER
FIFTEENTH

Telephone 224-W

Mrs. Cordley wishes to announce that her shop will be open throughout the summer months.

Write or Call

812 17TH STREET, N.W. WASHINGTON, D.C.
Telephone, Main 403

The Francis Nye House

Marion Road MATTAPoisett, MASSACHUSETTS
(Main Road to Cape Cod via New Bedford)

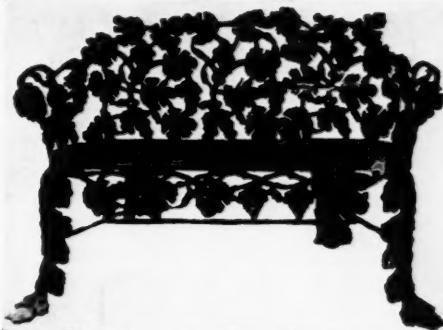
We have added many choice pieces to our collection which we offer for September:

Fine curly maple drop-leaf table. Dainty curly maple stand. Oval tip-top cherry stand. Pair fine black Staffordshire dogs. Many fine copper lustre jugs. A few good silhouettes. Six pieces old Sheffield plate. Four pieces early glass, sunburst pattern. Pair dolphin compotes. Many other pieces.

S. ELIZABETH YORK

Telephone 143

WRITE OR CALL



*Old
Cast
Iron
Grape
Pattern
Garden
Bench*

MARTHA DEHAAS REEVES

1026 Pine Street, PHILADELPHIA, PENNSYLVANIA
and 20 Potter Street, Haddonfield, New Jersey

The Cradle Antique Shop

Alice Licht

Florence Licht

Lodi, Seneca County, New York

Located in the heart of the Finger Lakes, 18 miles from Watkins Glen, 22 miles from Ithaca, 22 miles from Seneca Falls, 27 miles from Geneva.

FALL SALE

NEW LISTS: photographs; everything guaranteed old. Historical plates; Clews *Landing of Lafayette*; bust of Lafayette; silver lustre, sugar bowl, cream pitcher—*Queen Anne*; pair hound ink wells; pink lustre tea set; slipware; pewter; Staffordshire; burled butter bowls; bull's-eye and other lanterns; Wedgwood china set—32 pieces; 78-piece set of bronze lustre dishes; brass pails; copper kettles, etc.

Sandwich Glass

WHITE lace glass dish with a cover like the one shown in the *Transcript* for July 25, proof condition; large stock of other pieces of fine lace glass; three varieties of *Eagle* salts; *Lafayette Boat* salt; *Chariot Race* salt, and many others; pair Washington George plates; lion's claw feet lamps; over 200 cup plates to select from.

THE SHOP BEAUTIFUL

G. L. TILDEN

State Road

NORTHBORO :: MASSACHUSETTS
Telephone, 108-4

THE MAPLES

Antiques

ED. WHITNEY announces the removal of his shop to 1150 Middleboro Avenue, East Taunton, where he has purchased a sixteen room old Colonial house from which he will offer an extraordinarily large and fine collection of antiques for sale.

Specializing in N. E. Cottage Pieces

1150 MIDDLEBORO AVE., EAST TAUNTON, MASS.

Main road to the Cape, half way between Taunton and Middleboro

NOTHING NEW UNDER THE SUN

JUST IN
Music Box
plays 96 tunes
Wag-on-Wall
Clock
Wooden carved
figure of Punch
Handsome old
Lamp with
Prisms
Very quaint old
Ship Model,
about 1820,
in good order

JUST IN
3 Hepplewhite
Shield-Back
Chairs
Wooden carved
figure of
Pocahontas
Delicate Sheraton
Bag Table
Sheraton
8 leg Sofa
Carved claw-foot
Empire Sofa



AN INTERESTING CORNER OF THE SHOP

Over 20,000 items of furniture and bric-a-brac to choose from

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

DERBY'S ANTIQUE SHOP, Concord, New Hampshire



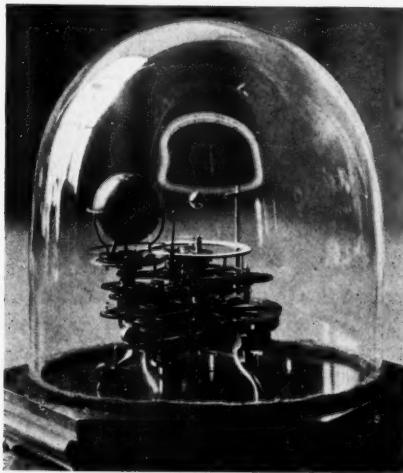
A CORNER IN DERBY'S ANTIQUE SHOP

*We have an exceptionally
fine line of*

Staffordshire, pink lustre,
Prattware, Whieldon, silver
resist and Spode; early
American silverware, early
English and American Steel
Engravings.



DERBY'S, 22 and 24 Warren Street, CONCORD, NEW HAMPSHIRE

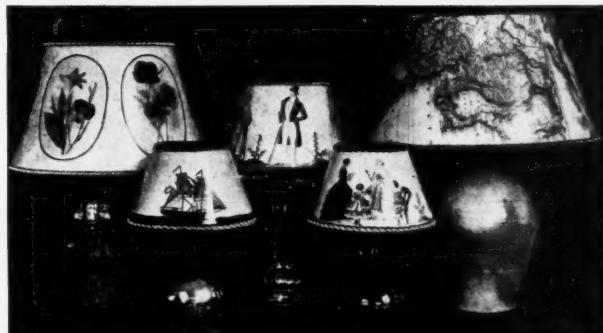


One of the World's Wonderful Clocks

This well known PLANETARIUM CLOCK is the only one of its kind in existence. Besides telling the time of day, the day of the month and month of the year, it operates globes representing sun, moon and earth with the latter's correct revolution and inclination on its axis.

The clock represents ten years of work—about 1800-1810—by the Scandinavian clock-maker Greve N. F. Gyldenstolpe. It has been exhibited at the Horological Institute Conference at Chicago, April 17, 1924, and has been published in THE KEYSTONE, THE JEWELER'S CIRCULAR, and the Chicago papers. It is offered for sale in settlement of an estate.

Address V. G. Malmstrom
11335 Michigan Avenue CHICAGO



1-\$25 2-\$15 3-\$18 4-\$15 5-\$25

Charming Old Lamps

YOU will find nothing so charming as an old whale oil lamp or old jug fitted with a quaintly decorated parchment shade—figures from *Godey's Magazine*, French prints, ship pictures. The shades are sold separately or with lamps. Send check with order for lamps illustrated or listed.

ROUND SHADES	18 inches	\$20.00	LAMP COMPLETE
6 inches	\$4.00	22 or 24 in.	25.00
8 "	8.00	OVAL SHADES	15.00
10 "	10.00	10 inches	\$18.00
12 "	12.00	12 "	20.00
14 "	14.00	18 "	25.00
16 "	16.00	20 "	PICKLE JAR LAMPS \$25.00

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : : BOSTON, MASS.
Summer Shop: NEWBURY, VERMONT

An Unique Contribution to the History of American Sailing Craft

GEORGE CROWNINSHIELD'S YACHT *Cleopatra's Barge* ON A VOYAGE OF PLEASURE, 1816-1817

THE absorbing story of the first American pleasure yacht, her building, her sumptuous appointments, and her romantic voyage across the Atlantic on a visit to European ports.

Compiled and edited from documents in possession of the Crowninshield family by Francis Boardman Crowninshield, 260 pages; fully illustrated; bound in red and gold.

Price, \$20.00

Originally printed for private distribution, only a few copies remain unsold. While they last they will be sent on receipt of order addressed to

MR. FRANCIS B. CROWNINSHIELD, Seaside Farm, MARBLEHEAD, Massachusetts

High stretcher tavern table, period 1680.
 Mahogany Grandfather's clock, brassworks, broken arch Chippendale top.
 Maple tip and turn table.
 Chippendale cherry slant-top desk with broken arch secretary top.
 Hepplewhite cherry swell-front bureau, inlaid.
 Queen Anne mirror.
 Hooked Rugs.

E. C. HALL, 145 Longmeadow Street **LONGMEADOW, MASSACHUSETTS**
 ON MAIN ROUTE FROM BOSTON TO NEW YORK. Three blocks from the Springfield line. LOOK FOR 145 ON *YELLOW SIGN!*



SHERATON DINING TABLE WITH TEN FLUTED LEGS

MARSHFIELD, 42-2

EDWARD C. FORD

Careswell Cottage

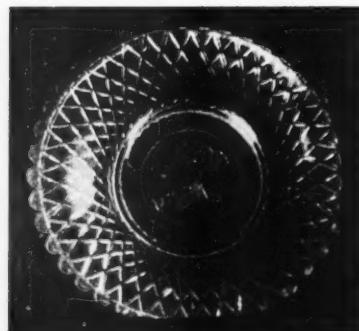
MARSHFIELD, MASS.

(Near Historic Winslow House)

American Antiques

FURNITURE : PEWTER : GLASS : CHINA

Visitors Welcomed

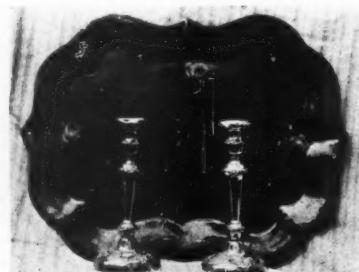


Important Cup Plate

With head of
 QUEEN VICTORIA
 Proof Condition

Watch for our announcement for OCTOBER

ARTHUR J. SUSSEL

S. E. COR. 18TH AND SPRUCE STREETS
 PHILADELPHIA :: PENNSYLVANIA

Old Tole Tray : Sheffield Silver Candlesticks

AGNES T. SULLIVAN, *Guaranteed Antiques*
 24 Steel Street, AUBURN, N. Y.
 Central New York

I HAVE acquired many beautiful pieces during the past month. Among them a Chippendale mahogany mirror, molded oblong frame, with gilded inner fillet; gilded bird in pediment, height, 30 inches, width, 11½ inches.

Mahogany dropleaf dining table.

Sheraton canopy top bed, delicate fluted posts.

Mushroom armchair in maple. Windsor comb-back rocker, nine spindles.

Mahogany swell-front bureau.

Windsor armchairs. Copper lustre teaset, and six extra pitchers. Glass, Pewter.

POOLE'S ANTIQUE SHOP

BOND'S HILL

Gloucester

Massachusetts

Telephone Connection

Early American Antiques
 in the rough and refinished

CABINETMAKER : CARVER : FINISHER : UPHOLSTERER



Wanted to
 Buy
China
 as here pictured

ARTHUR J. SUSSEL

S. E. COR. 18TH AND SPRUCE STREETS
 PHILADELPHIA :: PENNSYLVANIA

WE ARE READY FOR COMPANY!
 OUR DOORS ARE OPEN TO YOU!



The 17th of this month is our second anniversary. For two years we have given our best, in the way of thought and energy, to gathering a collection of antiques, which would make our shop worth a periodic visit.

We have on our main floor an excellent assortment of just such pieces for which you may have been searching patiently.

*This is our first invitation to the public!
 We bid you welcome to our shop.*

LARSEN BROS.
 HACKETTSTOWN *New Jersey*

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested

ANTIQUES will prepare copy. Copy must be in by the 15th of the month. In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD HANDKERCHIEFS with historical scenes, views, etc. Give description and state price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRIVATE PARTY wants Currier & Ives prints in shooting, fishing, game, hunting and sporting subjects. State condition and price. No. 607.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORED PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSLAER, Peterborough, N. H.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

MASONIC FLASKS, in amber or other colored glass with letters N. E. G. Co., or inscription *New England Glass* in the oval frame beneath eagle on one side. Also glass flasks in blue, amethyst or other colors and with edges beaded or corrugated horizontally. Will also buy rare early American blown glass and Bennington pottery. Write me before selling. GEORGE S. MCKEARN, Hoosick Falls, New York.

CURRIER COLORED PRINTS, hunting, fishing, rural scenes, ships, railroad and western pictures. Good prices. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

COLORED PRINTS; all subjects, but especially hunting scenes, western scenes and views of cities, in large sizes. Best prices paid. FRANCES J. EGGLESTON, 42 West Fifth Street, Oswego, New York.

HOOKED RUGS, horse design; children's furniture, maple and pine; Staffordshire horses; old pine rooms; mantels; wainscoting. State price and description. No. 614.

WINDSOR ARMCHAIRS; writing arm Windsors; comb and fan back Windsors; scraped or refinished only. Send details and price to CHARLES F. HEARTMAN, Metuchen, New Jersey.

FOR SALE

LARGE CURLY MAPLE BUREAU and high post bed; urn shaped finial; bird's-eye maple drawer fronts with mahogany cross bands; carved side posts; mahogany sofa. MRS. AMSDEN, Lisle, New York.

CURLY MAPLE SLANT-TOP DESK; large walnut stretcher table; painted pine Dutch chest; small pine corner cupboard; rare mahogany sideboard; twenty-five perfect pieces lustre; wing chair; Sheffield trays; candlesticks; teapots; coasters; reprint of *American Glassware* by Edwin A. Barber, \$5.00. LOUISE BARBER MATHIOT, R.F.D. 2, West Chester, Pennsylvania.

CHINESE ANTIQUE PORCELAINS and pottery to collectors. We have on hand pieces of the Tang, Sung, Ming, Kang-shi, Chein-lung periods. CARTER ORIENTAL ART GALLERY, Victoria, British Columbia.

OLD SILHOUETTES; Edouarts signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes \$3.00 up. M. RUSSELL NUGENT, Central Park, Long Island, N. Y.

CURLY MAPLE HITCHCOCK SETTEE; curly maple high post bed; maple corner cupboard; small collection Currier and N. Currier prints. P. O. Box 744, Woodmont, Connecticut.

ANTIQUESHOP; located on Lincoln Highway east of York, Pennsylvania, within easy traveling distance of six eastern cities. LULA BURGARD, 310 North West Street, York, Pennsylvania.

CANOPY-TOP MAPLE BEDSTEAD, slender fluted posts, fringed draping and tufted hand made spread, all in perfect condition; maple highboy and three banister-back maple chairs. MRS. H. F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

EARLY EIGHTEENTH CENTURY WALNUT TABLE; oval, six-legged, duck-foot, 53 x 61, original finish, splendid condition; gilt ship mirror, twenty-four inches high. Photographs. No. 623.

MAHOGANY CHEST OF DRAWERS, good condition; cherry bureau, five drawers; rope bed to match; dough trough and other family pieces. SARAH DYSON ROER, Colebrook, Pennsylvania.

EARLY AMERICAN FURNITURE; old blue china; lustre; flasks and bottles; lamps and lanterns; American and foreign pewter; brass snuffers and tray; 1729 sundial; old fireplace cranes; Currier prints; American flintlock guns and pistols. SMITH'S CURIO SHOP, 3968 Drexel Boulevard, Chicago, Illinois.

ONE OF AMERICA'S CUP DEFENDERS, built-up model, length over all three feet, in owner's possession twenty years. ELSIE WINTER, 1077 Bergen Street, Brooklyn, New York.

SKATING PRINT, 30 x 22, Currier & Ives; C. Parsons, Delaware; *Central Park Winter, The Skating Pond*. Best Offer. No. 620.

DATED COVERLET; historical blue china; lustre; pewter; old glass; rare old furniture; spinning wheels; Currier prints; India and Paisley shawls; curios and Indian relics; arms; armor and odd weapons. SMITH'S CURIO SHOP, 3968 Drexel Boulevard, Chicago, Illinois.

SEWING STANDS; German bride box; stenciled and slat-back chairs; O. G. mirrors; some choice curly maple and mahogany pieces; foot stools; beds. Photographs sent. CRAWFORD STUDIO, 528 Main Street, Richmond, Indiana.

PINE SLANT-TOP DESK, scraped, \$150; pine hanging corner cupboard, \$100; child's Boston rocker, original stencil, \$15; child's drop-leaf table, \$30; ottoman, \$25; dressing table, curly maple and mahogany, \$100. THE IRON GATE, Fort Edward, New York.

BEST OFFER TAKES LAMP, three dolphin opalescent base, clear yellow top. Also, dolphin pitcher like one illustrated in Moore's book, *Old Glass*, page 361. No. 622.

SOFA OF BEAUTIFULLY MARKED MAHOGANY, claw feet terminating in carved horn-of-plenty. Photograph on request. No. 619.

PEWTER; Thomas Badger 13½-inch plate; Boardman and Hall 11-inch teapot; two unmarked plates 8½ and 16½ inches. Best offer. No. 621.

HIGH AND LOWBOYS; Chippendale mirrors. We also buy these in any condition, or sections to highboys. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

OCTAGON COVERED DISH, marked *American Marine F. M. and Co.*, blue decoration, old sail and steam boats around large square rigger, \$25; Minerva bread plate, 10; *Noah's Ark*, N. Currier, edges uncut, \$16; other prints. ETHEL G. CHAMPION, Rome, Ohio.

WEDGWOOD; four pieces black basalt; pair Chinese crackle vases; old candlewick spread; gilt Colonial mirror; brass and iron door knockers. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Thirteen miles south of Philadelphia. Telephone Media 728-J.

AMERICAN HEPPLEWHITE TALL CLOCK, inlaid, spread eagle design on door, a rare piece; old gilt double twisted column mirror with original gold painting on white ground, 41 x 19, perfect; old mahogany barometer, shell inlay, broken arch top, \$50. JAMES VINT & SON, 34 North Pearl Street, Albany, New York.

BUTLER'S SIDEBOARD; walnut secretary; slope-top desks; shaving stands; gilt-top tables; drop-leaf tables; lustre pitcher; dragon and Bohemian candlesticks; whale oil lamps. H. L. WILKINS, BLACKSTONE ANTIQUE SHOP, Blackstone, Virginia.

TWO CURLY MAPLE HIGHBOY TOPS; Winthrop desk; Chelsea tea set; large oil portrait; heavily carved sofa and armchairs. MABELLE J. GRAVES, Fair Haven, Vermont.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paper-weights. Price lists. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

GENUINE SHERATON BUFFET in perfect condition, greatly admired; also secretary, Empire period. Will send photographs if very interested. Prefer direct customer. No. 618.

TWO PINT AMETHYST STIEGEL FLASKS, diaper pattern; *Henry Clay* cup plate facing right; curly maple three-corner cupboard; six curly maple fiddleback chairs, cane seats; curly maple six-leg drop-leaf table; curly maple and ash kitchen safe; Terry clocks; prints; coverlets; pewter; samplers; glass; china and furniture. M. F. CLARK, 1318 Main Street, Richmond, Indiana.

EARLY FIREARMS; historic plates, French and American; Colonial bottles; cups and saucers; Victoria Jubilee cup; coronation cups; buffalo and other horns; old English playbills; early American newspapers; chest of drawers. Miss E. H. BRENNEMAN, 106 Prospect Street, Summit, New Jersey.

NEEDLEWORK PICTURES; chintz; pair of Dresden groups; ship's hull in ivory; group of spun-glass ships; Capo di Monte piece; large silver resist pitcher; Sunderland and copper lustre; blue Staffordshire set; embroidered shawls; chess men; rush seat settee; pair ruby carafes. Miss STETSON'S ANTIQUITY SHOP, Brick House, Spring Street, Brunswick, Maine.

FRANKLIN STOVE, brass fender, fire screen, andirons, tongs, in good condition. Price, \$100. Picture on request. LILLIAN NUTTING, Pierrepont Manor, New York.

NAPOLEON MAHOGANY BED, genuine import, square base, acanthus leaves, ball and claw feet, suitable for museum or mansion. Price \$800. No. 613.

HUNTER'S BOOK ON STIEGEL GLASS, best offer above \$150 accepted; old French portrait by Claude Dubufe; straw marquetry. THE PONTI MARK ANTIQUE SHOP, A. L. French, rear of 69 North River Street, Wilkes-Barre, Pennsylvania.

BOOKPLATES DESIGNED for \$5.00, line cut and fifty prints included, \$10. Send me your full name and hobby and I will design a very attractive one for you. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

ROPE TWIST MAPLE BED; early oak tavern table; small maple tavern table; inlaid cherry tripod stand; pair pewter candlesticks; dated hooked rug, flower design. Look for my signboard on the William Penn Highway. WILLIAM DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

COPPER HEARTH BUCKET; oval pan; tea kettle; pair tall candlesticks; assortment of brasses; brass rudder guide; historical oar locks. MRS. W. H. WIERMAN, 314 West Market Street, York, Pennsylvania.

JOHN SPEED MAPS, rare and colorful, 1610-1626; other maps 1750-1770. Write for descriptive price list. Bought by owner in Europe. THE GIFT SHOP STUDIOS, 540 East Broad Street, Columbus, Ohio.

SWELL-FRONT BUREAU, fan inlay, \$175; tavern table, \$45; dozen bellflower wine glasses, \$24; six matched eight-inch pewter plates, English, \$48; American marked pewter; foot stools; flasks. W. McK. PATTERSON AND R. G. JONES, Barlow's Corners, Brockport, New York.

SMALL MAPLE GATELEG TABLE, quite curly; lovely Sheraton sideboard in rough; cherry Sheraton tambour desk; collection sixty pewter lamps; collection American pewter; wax portrait of Washington; pair eighteenth century silver shoe buckles; early iron sugar cutters; Van Buren snuff box; unusual Stiegel tulip etched decanter; early Connecticut glass and pottery; set six Queen Anne fiddle-back chairs ready for use; pair of six-inch Sheffield candlesticks; Washington paperweight in pewter; many flasks; we specialize in pewter. FRANK McCARTHY, Cheshire, Connecticut.

PAIR EARLY BLOWN GLASS SANDWICH LAMPS; collection of old coins; rare covered Stiegel mug; opalescent curtain knobs; Sunderland cup and saucer; set of French walnut fiddle-back chairs. THE KANADASAGA, 485 South Main Street, Geneva, New York.

EARLY AMERICAN MAHOGANY BED; mahogany chairs; pedestal table; oil paintings; glassware. MRS. HENRY DIMSE, 546 Bramhall Ave., Jersey City, New Jersey.

LARGE VENETIAN GLASS MIRROR, four scroll parts; walnut blanket chest; large pair of purple glass vases; large carved walnut clock, two large birds at the bottom and a ten-inch eagle on top; tilt top Japanese lacquer table. MRS. E. S. MACILWAIN, Egypt Road, R. F. D. No. 1, Norristown, Pennsylvania.

FURNITURE OF OUR FOREFATHERS, colonial, by E. Singleton, profusely illustrated, \$4.00. Books on antiques. MARTIN W. MOFFIT, 528 West 142nd Street, New York.

COLORED PRINTS; flasks; furniture; pewter; glass cup plates; coverlets; hooked rugs; sea chests; old trays; comports; card tables; work tables; slat back chairs; Windsor chairs; Franklin fireplace; andirons; light stands; lamps; decorated jugs and jars; Paisley shawls; silk shawls; old maple bureaus; brass kettles; old pine chests, etc. E. V. WALKER, 131 Central Street, Manchester, New Hampshire.

SHEFFIELD CANDLESTICKS, thirteen inches tall, owned by Ananias Cooper, 1776, \$85; white knotted spread, 1824, \$125; Sheraton dining table; acanthus carved six leg dining table; pier table; prism lamps; Sleepy Hollow rocker; brass and irons, thirteen inches tall; lyre base card table; Windsor chair; four curly maple fiddle-back chairs. THE ATTIC, 900 Highland Avenue, Montgomery, Alabama.

DOLL HOUSE; dishes; toys; child's ladder-back and Boston rocker chairs; massive whatnot with mirror; hand decorated kindling box; silver sewing bird. H. ANNIS SLAFTER, Belmont, New York.

RARE LITHOGRAPH by St. Memim, representing the Clermont at West Point. Only contemporary picture known of Fulton's first steamboat. Brought \$350 at Tyne sale. My price \$200. W. R. BROWNE, Wyoming, New York.

REPRODUCTION OF OLD PAINTINGS on glass for clocks and mirrors. Orders taken. THE CRADLE ANTIQUE SHOP, Lodi, New York.

A FEW OLD ORIENTAL RUGS; Hepplewhite sideboard; set ten fiddle-back mahogany chairs; desk; grandfather's clock; other articles. Private home, moderate prices. MRS. J. S. BROWN, South Lyme, Connecticut.

HISTORICAL QUILT, very rare, Toile de Jouy about 1790 pattern of famous Washington and Franklin print, nine feet square and in a wonderful state of preservation. MAYCOCK STUDIOS, Hotel Statler, Buffalo, New York.

BEAUTIFUL SECRETAIRE AND BOOKCASE, Sheraton; Chippendale chairs; antique china; good condition. For sale by private person. MRS. THOMAS, 6506 17th Avenue, Brooklyn, New York.

DRESSING TABLE of mahogany, cherry and curly maple, absolutely unique piece of antique American furniture. Photograph and description sent on request. Best offer. No. 615.

EMPIRE SOFA, \$150; small Chippendale mirror, \$15; curly maple and mahogany bureau desk, refinished, \$150; cherry bureau desk, refinished, \$75; pair prism lamps, single base, \$50; copper lustre pitchers; other fine pieces; write us your wants. THE JOHNSONS, 44 Court Street, Binghamton, New York.

HEPPLEWHITE DINING TABLE, two part, \$800; two drawer, two leaf tavern table, 54-inch circular top, \$200; pine blanket chest, old brasses, \$50; early carved mantel, \$50; shoemaker's wooden candlestand, \$50; pair 8-inch amethyst vases, \$20; Wistarberg flip glass, \$75. MRS. LOUISE S. VROOMAN, Schoharie, New York.

MAHOGANY FOUR POST BED, antique pine-apple pattern, posts eight feet high, photograph on request; Irish wag-on-wall clock, 1783, brass movement; Currier & Ives portrait of Washington. DEDHAM CLOCK SHOP, Dedham, Massachusetts.

LARGE ANTIQUE SCREW SUPPORTS with a ruby star center, make very pretty curtain tie-backs. Price \$6.00 per dozen. WILLIAM VAN RENSSELAER ABDILL, Titusville, New Jersey.

FOUR OLD WHALING LOG BOOKS. Send highest bids. HENRY R. ARMSTRONG, 24 River Avenue, Norwich, Connecticut.

SIMON WILLARD BANJO CLOCK, price \$325. No dealers need apply. Telephone 34-W, Dedham, Massachusetts.

WORLD TRAVELER AND COLLECTOR will sell collection of antiques and rare old books. No. 624.

SOUTHERN OHIO WAS LARGELY PEOPLED from Virginia and Pennsylvania. In the last year I have had quilted bottles; grandfather and other Stiegel bottles and several representative specimens of genuinely old furniture; glass; brass and pewter. Write for my monthly list. WILL BUY unusual glass especially colored. J. RODNEY GRAGG, Bainbridge, Ohio.

STIEGEL BLUE SALT, three inches high, proof condition, best offer; copper lustre pitcher, four and one-half inches high, raised figures on purple lustre band; Sandwich glass; rare china. No. 616.

BEAUTIFUL OLD CHINTZ, twelve yards, \$7.50; rare plate picture William Penn's Treaty with Indians, \$10; beautiful coverlet, red, white, blue, marked Liberty, eagles at corners. McCARTY'S, Sheridan Avenue, Pittsburgh, Pennsylvania.

PILLAR POST BUREAU; also sleigh front bureau; hair cloth armchairs and sofas; one mahogany arm rocking chair with rose carving; spool or cottage beds; also four post beds; card tables; mirror frames. Price and pictures on request. J. RAYMOND BLINN, 28 How Street, Haverhill, Massachusetts.

EMPIRE MAHOGANY BUREAU, medium, refinished, \$30; large four slat rush bottom chair, about 1740; odd fiddleback chairs in mahogany, \$12 to \$15. ROY VAIL, Warwick, New York.

ANTIQUE BRIDAL CHEST, carved, inlaid, signed and dated, secret compartment, original hand hammered hardware. Photograph and price sent upon request. MEADE EMERSON-FOWLERS, General Line Antiques, 614 Main Street, Niagara Falls, New York.

FINE OLD HOME, completely furnished in antiques; between one and two acres of land; on trunk line, New York to Buffalo, in the heart of the beautiful Finger Lakes region; eleven miles from Ithaca, seat of Cornell University. Ideal location for country home, motor inn, or antique shop. Box 394, Trumansburg, New York.

RARE CHIPPENDALE CHAIRS; Adam bed; clock-front bureaus; mahogany claw and ball foot desk; two maple highboys, one with three fans. Antiques that are Antiques. MISS JENNIE M. WISE, Greenfield, Massachusetts.

SANDALWOOD DRESSING-TABLE CASKET, inlaid with ivory, ebony, silver and semi-precious stones. No. 625.

MRS. BAUGH ANNOUNCES that The Blue Eagle has moved into its new permanent home. Large stock of early American antiques. Washington Street at Baltimore pike, Media, Pennsylvania. Telephone Media 678.

SWELL-FRONT BUREAU, cherry, mahogany top, original handles, \$195; early Empire sofa, Sheraton characteristics, five feet three inches, claw feet, carved acanthus posts, all American piece, \$160; set (4) early Hitchcock chairs, original rush seats, bent front legs, scroll slat (open work), fine type, \$75; pink State House plate (Boston-Jackson), John Hancock House showing, \$12; set one dozen heavy Sandwich goblets, cable pattern, \$28; pair beautiful Parian statuettes, eleven inches, \$15; all collector's pieces; also Lowestoft, Stiegel, Sandwich glass; Currier prints, etc. No. 617.

OF INTEREST TO COLLECTORS AND DEALERS: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. List of over 700 antique dealers (400 in New England), \$5.00 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

COLORED PRINTS; rare copies as well as those of less value; reasonable prices. FRANCES J. EGGLESTON, 42 West 5th Street, Oswego, New York.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shores; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dyckman Street Ferry.

RARE GLASS; genuine old English and Irish glass; early Bristol colored glass, etc. Detailed monthly list of bargains in old glass and china, ten cents. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington Road, London, W. 14, England.

FIVE STAFFORDSHIRE PIN BOXES, genuine, perfect, \$5.00 apiece, one or all. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

PETERSON PRINTS, single, fifty cents; six leg cherry table, opens, 42 x 52, \$25; walnut hair-cloth lady's chair, \$22; more spool daybeds at \$9.00; brass kettle, 17 1/2 diameter, 12 inches deep, \$8.00; cherry one-drawer stands, \$8.50. Crating free. MAPLE VIEW ANTIQUE SHOP, Syracuse-Watertown Highway, Maple View, New York.

PAIR ROUND TIN SCONCES, MIRROR REFLECTORS, \$100; mahogany shaving stand, swell-front, three drawers, \$35; astral lamp, \$55; pair Staffordshire dogs ten inches high, \$30; pink lustre three-piece tea set, \$55; Sheffield castor, \$30; furniture; silver; china. Dealers welcome. KERN'S ART SHOP, 1725 Arch Street, Philadelphia, Pennsylvania.

ANTIQUES. Also rooms and suites to let. JUNE HILLS HUNTER, Sign of the Tray, 20 Circle Street, Opposite Flood Ireson House, Marblehead, Massachusetts.

RUSH CHAIRS; rockers; bureaus; clocks; china cabinet; tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

CARBOYS, amber, dark and light green, pumpkin and other shapes; old plates; communion flagon, pewter, knight on lid; old silver Hawthorne jar, flat; bronzes, etc. MRS. C. B. DEMING, 5301 Darrneel Street, New Orleans, Louisiana.

CHIPPENDALE LOWBOY; swell-front bureau; Phyfe sewing table; courting glass; specials; general line. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, Bellows Falls, Vermont.

JOSEPH YAEGER HAS MOVED to his new residence, 2264 Park Avenue, Cincinnati, Ohio, where he will have his display of glass; cup plates; historical flasks and bottles; pewter; lustre and paperweights.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

SAN FRANCISCO: H. K. SLEDGE, 433 Pacific Building.

CONNECTICUT

CHESTER: HERBERT F. KNOWLES, Cheshire Street.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*MARY G. ARMSTRONG, Park and Chapel Street.
*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner, Post Road.

*STAMFORD: OLD HOLLY HOUSE, 575 Main Street

STRATFORD:
*TREASURE HOUSE, 659 Ferry Boulevard.

*THE OLD YELLOW HOUSE, 1111 Stratford Avenue

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOBIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB & DAVIS

*WALDOBORO: WARREN WESTON CREAMER.

YORK HARBOR: ANTIQUE SHOP, Hill Croft Inn. General line.

MARYLAND

BALTIMORE:
*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

BOSTON:
*CHARLES S. ANDREWS, 37 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*CHARLES R. LYND, 424 Boylston Street, China.

*WILLIAM K. MACKAY CO., 7 Bosworth Street

Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222

State Street. Hooked rugs.

*FRANCES M. NICHOLS, 115 Charles Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*STOWELL & CO., 24 Winter Street, Jewelers

and repairers of jewelry.

*WILLIAM'S BOOKSTORE, 2 Milk Street.

BRIDGEWATER: ELLA B. SPARRELL, 1085

Pleasant Street.

BROCKTON: J. E. MOFFITT, 28 Park Street. General line.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*CAMBRIDGE: WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

*EAST TAUNTON: THE MAPLES, 1150 Middleboro Avenue.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*FRAMINGHAM: OLD AMERICA COMPANY. Books

*GLOUCESTER: F. C. POOLE, Bonds Hill.

GREAT BARRINGTON:

*EMMA W. SHELDON, 15 Castle Hill Avenue.

*YEARS AGO.

GREENFIELD:

JENNIE L. BASCOM, 206 High Street. General line.

MISS JULIA D. S. SNOW, 277 Federal Street. General line.

*HANSON: CUMMINGS, F. E.

HAVERHILL:

F. J. FINNERTY, Newton Road.

*W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

The Treasure Shop. HELEN TRAYES, HULDAH SPAULDING.

IPSWICH:

J. SALZBERG, 5 South Main Street. General line. Wholesale.

*THE VILLAGE GREEN SHOP, 59 South Main Street. General line.

ISLINGTON POST OFFICE: Boston-Providence Road, MABEL READ SURPRISE. General line.

*KINGSTON: KINGSTON ANTIQUE SHOP.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

MISS LOUISE R. READER, 417 Westford Street

*LUNENBURG: TURKEY HILLS ANTIQUE SHOP.

MARBLEHEAD:

C. F. BESSOM, 11 Washington Street. General line.

*ANTIQUES EXCHANGE, Front Street.

*KING HOOPER MANSION.

*THE OLD CORNER STORE.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

MARLBORO: GRACE and BELLE STEVENS, 232 Main Street. General line.

MARSHFIELD:

*CARESWELL COTTAGE.

*HISTORIC WINSLOW HOUSE ASSOCIATION.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 North Water St. General line.

PITTSFIELD:

*MISS LEONORA O'HERRON, 62 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

STOCKBRIDGE:

*EDWARD CROWNINSHIELD, The Olde Corner House.

*THE LITTLE HOUSE SHOPPE.

*WARREN: C. E. Comins.

WATERTOWN: GRACE ADAMS LYMAN, 24 Lincoln Street.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.	GOSHEN: FANCHER'S COLONIAL SHOP. HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.	CHRISTIANA: WM. R. FIELES, Lancaster County. General line.
WORCESTER: GATES & GATES, 24 Charlotte Street. General line.	*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.	DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
YARMOUTHPORT: ELM SHADE ANTIQUE SHOP, The Misses Baker. General line.	*JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.	EPHRATA: MUSSelman's ANTIQUE SHOP. General line.
MISSOURI	*LODI: THE CRADLE ANTIQUE SHOP, Alice Licht.	ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
ST. JOSEPH: YE OLDE TYME SHOPPE, 510 North Twelfth Street. General line.	*LOUDONVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.	THE ANTIQUE SHOP, THERESE JULIE BALLARD, 27 West Seventh Street. General line.
NEW HAMPSHIRE	MARCELLUS, Onondaga County: MARTHA JANE'S. General line.	GLENNSIDE: DORA E. SEELEY, Waverly Road. General line.
CENTER SANDWICH: SUNSHINE ANTIQUE SHOP, HARRY BLANCHARD, Sunshine Farm. General line.	NEW ROCHELLE:	GWYNEDD: DORA C. BARNES, Llachstrngout.
CONCORD:	*DOROTHY O. SCHUBART, INC., 651 Main Street. R. S. SOMERVILLE'S ANTIQUE STUDIO, 178 Main Street.	*LANCASTER: MRS. A. K. HOSTETTER, 10 South Queen Street.
*DERBY's, 22 Warren St. EDGAR S. HAWTHORNE, at West Concord. Maine line. General line.	NEW YORK CITY:	MARIETTA: ELBOW LANE ANTIQUE SHOP, MRS. E. L. CORNMAN, 276 West Market Street.
*DURHAM: LYND SULLIVAN.	*THE AINSWORTH SHOPS, 13 East 8th Street.	PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.
*EAST JAFFREY: LEILA J. FARR, Stratton Road.	*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.	PHILADELPHIA:
*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.	*HARRIET BRYANT, 2 West 47th Street.	*JAMES CURRAN, 1625 Pine Street. General line.
HANCOCK VILLAGE: FULLER HOMESTEAD. HILLSBORO:	*THE COLONY SHOPS, 397 Madison Avenue. HOME OF CHILDHOOD, 108 East 57th Street. Children's antiques.	*MARTHA DEHAAS REEVES, 1026 Pine Street.
H. L. HERRICK. General line. THE TREASURE CHEST, John G. Herrick, Deering Road. General line.	*HARE & COOLIDGE, 54 West 11th Street.	*NATIONAL PATENT REED SALES CO., Drexel Building. Paper twist.
KEENE: KEENE ANTIQUE SHOP. General line.	*RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.	*THE ROSENBACH COMPANY, 1320 Walnut Street. THE STUDIO SHOP, 317 South 16th Street. General line.
LISBON: WHITE BIRCH ANTIQUE SHOP.	*MARY LENT, 9 East Eighth Street.	*ARTHUR J. SUSSELL, Spruce, cor. 18th Street.
LITTLETON: THE WHITE SCHOOLHOUSE, Littleton-Bethlehem Highway. General line.	*JANE WHITE LONSDALE, 114 E. 40th Street.	PITTSBURGH: McCARTY'S, 849 Sheridan Avenue. General line.
LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway.	*H. A. & K. S. MCKEARIN, 735 Madison Avenue.	*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.
MANCHESTER: THE ANTIQUE SHOP, 1315 Elm Street. General line.	*F. NOBLE AND COMPANY, 126 Lexington Avenue.	*STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.
NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.	*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.	WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
*PETERBOROUGH: THE WILSON TAVERN SHOP, Stephen VanRensselaer, The Cross Roads.	*THE ROSENBACH COMPANY, 273 Madison Ave.	*WHITEMARSH: HAYLOFT ANTIQUES, Bethlehem Pike.
PORTSMOUTH:	*THE 16 EAST 13TH STREET ANTIQUE SHOP.	*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.
*J. L. COLEMAN, 217 Market Street.	*HENRY V. WEIL, 126 East 57th Street.	YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.
*HORACE M. WIGGIN, 350 State Street.	*JOHN WEISS, 625 Lexington Avenue.	BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 116 South Edgar Street.
NEW JERSEY	*NIAGARA FALLS: OAK TREE ANTIQUE STUDIO, INC., 439-3rd Street.	RHODE ISLAND
*BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.	*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.	BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.
CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road. General line.	*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.	PROVIDENCE: MABEL K. ROGERS, 115 Waterman Street. General line.
*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.	*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.	*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.
*FREEHOLD: J. B. KERFOOT.	*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.	VERMONT
*HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.	POUGHKEEPSIE:	*BELMONT: OLD CURIOSITY SHOP, E. E. White
HADDONFIELD:	*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.	BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.
*FRANCES WOLFE CAREY, 38 Haddon Ave.	MRS. E. E. WALTER, 103 Market Street. General line.	*WOODSTOCK: E. W. ALLEN.
*MARTHA DEHAAS REEVES, 20 Potter Street.	SLOATSBURG: J. W. WOOD, Orange Turnpike General line.	VIRGINIA
HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.	*SOUTH SALEM: ELIZABETH BACON, Westchester County.	RICHMOND:
MONTCLAIR:	*UTICA: OLD MAHOGANY SHOP, 813 Union Street.	*J. K. BEARD, Dredery's Mansion.
F. S. CAPOZZI, 663 Bloomfield Ave. General line.	NORTH CAROLINA	ELEANOR B. BURDETTE, 113 West Main Street.
*THE PEKING PAILOU, 147 Watchung Avenue.	GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.	*WILKINSON AND TRAYLOR, 504 W. Main Street.
*NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.	OHIO	WASHINGTON, D. C.
*PLAINFIELD: THORF'S ANTIQUE SHOPPE, 321 West Front Street. General line.	CLEVELAND: HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.	*MRS. CORDLEY: 812 17th Street, N. W.
SPRINGFIELD: ELIZABETH WILSON THOMAS, "The Hemlocks," Morris Avenue. General line.	COLUMBUS:	*GEORGE W. REYNOLDS, 1742 M Street, N. W.
SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place	THE BETSY ROSS SHOP, 2356 North High Street General line.	*THE OLD VIRGINIA SHOP, 918 17th St., N. W.
NEW YORK	FINDLAY: ANNA P. SOURS, 311 W. Sandusky Street. General line.	WEST VIRGINIA
*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.	GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.	*CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. I.
AVON:	NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.	WISCONSIN
*J. PARKER MERVILLE.	*TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.	*APPLETON: THE PETTIBONE-PEABODY CO.
ADELE PERRY, 12 Park Place. General line.	WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.	ENGLAND
BINGHAMTON:	PENNSYLVANIA	*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
*L. J. BUCKLEY.	ALLEGTON: MR. AND MRS. M. S. JACOBS, 1236 Walnut Street. General line.	*HIGH WYCOMBE: FRED SKULL.
MABEL PERRY SMITH, 572 Chenango Street.	BETHLEHEM:	
*BROOKLYN: HARRY MARK, 749 Fulton Street.	A. H. RICE, 519 North New Street. General line.	
CHESTER: WHAT YOU WILL SHOP, Amy C. McGuinness, Goshen Road.	SCHUMM ANTIQUE SHOP, 451 Main Street. General line.	
DUNDEE:		
*LOG CABIN ANTIQUES.		
*JEMIMA WILKINSON ANTIQUE SHOP.		

